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CATALOGUE

OF THE

COLLECTION OF STAINED AND PAINTED GLASS

IN THE

PENNSYLVANIA MUSEUM

Published by the Pennsylvania Museum and School of Industrial Art, Fairmount Park, Philadelphia

1925

PREFACE

The purpose of this catalogue is to publish a classified and annotated list of the stained glass in the Pennsylvania Museum, explaining the many obscure and interesting allusions, biblical, historical, and personal, and to make the descriptions both entertaining and instructive to casual visitors as well as to students.

The glass, of course, speaks for itself: its extraordinary beauty gives sufficient pleasure without an explanation of technique or an analysis of design; so marvelous in color and luminosity, so rich and yet in a sense so immaterial, it makes a strong emotional appeal, mysterious and often spiritual. Only after the emotions are satisfied and the imagination aroused, is it desirable to refer to a catalogue; and then so much is found of interest and quaintness that the reward is well worth the study, and a catalogue is opportune.

It is not possible, nor indeed fitting, to give a complete history of stained glass in this catalogue. Yet it is well that all the available information should be gathered and presented to the reader so that he may understand both the development of the craft and the qualities of the various examples. For this reason the catalogue has been arranged neither wholly alphabetically nor yet chronologically, but in groups whereof limited introductions go far to clarify and enlarge the appreciation of the individual panels.

The first chapter describes the glass of the earliest period represented in the collection; the second and third, pieces of a later date, showing the development and decline of the art. The fourth chapter is devoted entirely to Swiss glass, and in consideration of the size and importance of this part of the collection, the history of the craft in Switzerland has been somewhat fully developed; and, because many of the artists' names are known, this group is arranged alphabetically, with the unsigned panels

placed under the schools to which they belong. Finally the fifth chapter describes all the miscellaneous pieces of the period from the Renaissance to the eighteenth century.

Fortunately the assistance of two well-known authorities on stained glass was secured in preparing this catalogue. Roy Grosvenor Thomas, Esq., of London and New York, has helped to a great extent, and without the knowledge and coöperation of Professor Dr. Hans Lehmann, Director of the Swiss Landesmuseum in Zürich, it would never have been possible to discover so much information about the Swiss glass in this collection. To both thanks are due in full measure, and also to Mrs. Frank T. Patterson and Miss Margaretta S. Hinchman, whose financial assistance made possible this publication.

Arthur Edwin Bye.

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GLOSSARY

Terms Used in Glassmaking

Abrasion. The process of chipping away the ruby flashing to leave the clear glass exposed. See *Flashed glass.*

Cartouche. A painted or engraved ornament of irregular form with a plain central field used for an inscription.

Diaper. A background or surface decorated with a small repeated motive.

Flashed glass. Clear glass on which a sheet of ruby glass has been fired.

Grisaille. A gray tint of various tones.

Pot metal. Glass colored in the furnace before being rolled into sheets.

Quarries. Diamond panes; from the French *carré.*

Silver stain. A stain of silver nitrate applied to clear glass, like paint, and then fired; it is always yellow.

Spandrel. The triangular space between the shoulder of an arch and the rectangular frame.

Volute. A scroll ornament.

Heraldic Terms

Affrontée. Facing to the front.

Annulet. A small ring.

Argent. White or silver.

Azure. Blue.

Bend. A diagonal bar across a shield. *Bendwise,* an ornament placed diagonally.

Charged. Placed on the escutcheon.

Chief. The top of the shield.

Dexter. The proper right of the shield, that is, the reader's left.

Emblazonment. The entire heraldic decoration, including the shield, the crest, the supporters, and the mantling.

Fesse. A horizontal bar across the center of the shield.

Field. The surface of the shield.

Gules. Red.

Mantled. Draped with a scarf.

Or. Yellow or gold.

Pale. A vertical bar. *Palewise,* lying vertically on the shield.

Parti. Divided; as "parti per bend," "parti per pale," like *bendwise, palewise.*
Proper. Natural colors.
Pheon. An arrow-head.
Saltire. A cross with diagonal arms.
Sinister. The proper left, that is, the reader's right.
Supporters. Figures placed on either side of the shield to support it.
Tenants. The same as supporters.
Tenné. Orange.
Vert. Green.
Vair. Fur.

Thus the coat of arms on No. 18 is translated: On a red shield a white half-lion in the attitude of attack, facing right, on whose mane is a red star. Above the helmet, draped with a red and white scarf, is another half-lion in the same colors as the shield.

PLATE I. MEDALLION. BRITTANY, ABOUT 1300

CHAPTER I

Parts of a Gothic Window from a Church in Brittany, about 1300

The history of these three pieces, two medallions and a lunette, lent to the Museum by Poyntell C. Staley, Esq., is that in 1821 William Poyntell, Mr. Staley's great-great-grandfather, while traveling in Brittany, found them in an old church which was badly in need of repair. The parishioners, however, were too poor to undertake the restoration of the windows, but were willing to give Mr. Poyntell the old glass if he would provide new windows of clear glass, which in fact they seemed to prefer. It is unfortunate that the name of the church is forgotten, for the pieces are of singular beauty, and knowledge of their provenance would add much to their interest.

The art of stained glass belongs wholly to the Christian era; it developed under the patronage and protection of the church in the Middle Ages, and speedily reached a high state of perfection. It is one of the extraordinary facts of art history that glass-painting, beginning as late as the tenth century, reached its acme in the Romanesque period in the twelfth century, and then, in spite of the many discoveries and improved technical processes of later centuries, declined.

The medallions and the lunette do not belong to the great Romanesque period, but to that which followed, called in France and England early Gothic, in Germany late Romanesque. They show the transition between the two styles: they reflect the Byzantine-Romanesque and forecast the full Gothic. Herein lies their historic interest. Their beauty consists in their mosaic designs and their jewel-like sparkle of blues, reds, whites, yellows, lavenders, and greens.

The medallion with the two knights felling trees (Plate I) is decorative and symbolic in treatment, rather than pictorial. There is little attempt to imitate natural form

either in drawing or in color. The trees are symbols of trees; the leaves are like rosettes; the trunks are like celery stalks. These trees are in the style of the Byzantine or Romanesque. The knights, while freer in action than Byzantine figures, are treated as elements of the design rather than as natural figures. There is no shading, the tones are flat. In fact, it is perhaps inexact to call this painted glass, for the painting is restricted to the outlines of the features and the indications of chain mail on the hauberks. Nor is there, strictly speaking, any staining. The colors, save for the flashed ruby, are in the glass itself, in the pot-metal. This conservative use of painting is what constitutes the beauty of the Romanesque period; in composition the bits of glass were used as gems, or the design treated in the manner of Byzantine cloisonné enamel, an art from which the early glaziers apparently drew their inspiration. These Romanesque panels are simply jeweled tapestries.

The costumes of the knights suggest the twelfth century, yet there are distinct indications of a somewhat later date. The freedom of action of the figures, which we have mentioned already, together with the use of white glass and the preponderance of blue over red are none of them characteristic of the early period; while in addition the blue of the background is too warm and purplish. Northern France was surely the origin of this style; these pieces resemble certain thirteenth century medallions in the Cathedral of Chartres; to date them more precisely is impossible.

The second medallion shows three knights also clad in chain mail cutting bushes or small trees with swords and axes. Probably but half of this piece is original. The trees, even more fantastic than those in the first piece, are rose lavender and pale green, curling and twisting like vines.

The third fragment, a lunette, shows three figures in a vineyard picking grapes; they wear long robes and perhaps are more realistically drawn than the knights.

It is even more difficult to discover what these three subjects represent than to date them. Generally glass of

this period depicts some biblical story, but in these the scenes seem to exclude such an identification. They must have been minor parts of a large window of medallions, and therefore tell only part of the story. The knights may represent Christian champions combating the forces of heathendom, symbolized as the wilderness of trees, or they may be returned Crusaders, the Teutonic Knights who drove back the unchristian hordes of northeastern Germany in the thirteenth century. In the Cathedral of Chartres, just such a medallion of knights cutting trees or rocks is believed to illustrate the Chanson de Roland.* The Staley medallions may do the same.

1. Medallion, Brittany, about 1300

258 H Plate I

The medallion has a narrow border of ruby glass, and a background of deep ultramarine blue. Two knights in chain mail, probably banded mail, are felling trees. The hauberk of the one on the left is rose color, his haketon blue and green, and his hose white mail. The hauberk of the other knight is white, his haketon vermilion, his helmet rose, and his hose yellow mail. The flesh tones are brownish pink.

The trees are conventionally treated: the trunk on the left is white, the one on the right deep yellow; the leaves in clusters are green and the same fiery red as the haketon of one of the knights. The tree between the knights has a green trunk and leaves, with red fruit, evidently apples. The axe of the knight on the left is white, and the other green.

Size: 26 *inches in diameter.*

Published in the *Pennsylvania Museum Bulletin*, March, 1923.

Lent by Poyntell C. Staley, Esq.

2. Medallion, Brittany, about 1300

4–1923–1

This medallion is similar to No. 1, save that it shows three knights instead of two. The knight in the center wears a rose-lavender hauberk, with leg armor of white chain-mail. The two other knights are in white with

* *The Brooklyn Museum Quarterly*, January, 1917, p. 32.

ruby hose and ruby belts. The knight on the right wears his sword in its ruby scabbard, and unlike the others wields an axe.

The trees, in this example pale green and rose-lavender, are smaller, more like vines.

Size: 26 *inches in diameter.*

Published in the *Pennsylvania Museum Bulletin*, March, 1923.

Lent by Poyntell C. Staley, Esq.

3. Lunette, Brittany, about 1300

36–1924–1

This is the upper part of a Gothic window, and like the two medallions has a narrow border of ruby glass (largely restored) and a background of deep ultramarine blue. A very rich triangular composition is formed by three figures in a maze of pale green vines, with conventionalized bunches of red grapes. Four stems spring from a brownish purple undulating ground.

The three figures are clad in long, loose, flowing robes: the one on the left in a ruby tunic with a blue cloak; the one on the right in a yellow tunic and blue cloak; while the one above in the center has a yellow tunic and red cloak.

The head of the figure on the left is a restoration, probably a fragment of about the year 1500. The vines are also probably restored.

Size: 32 *by* 26½ *inches.*

Lent by Poyntell C. Staley, Esq.

CHAPTER II

Later Gothic Glass

PANELS WITH ST. NICHOLAS

The pieces herein described illustrate two periods in the history of stained glass succeeding that of the three Breton panels. They are grouped together because they illustrate the legend of St. Nicholas. The first is a fragment of a window, painted about 1350, and shows the French Gothic style at its height.

During the fourteenth century the glass-worker was urged to relieve the gloom of the thirteenth century churches; he therefore employed more and more white

glass, until finally his windows were no longer so glorious in color. The mosaic or jewel-like effects obtained by many small pieces of pure colored glass heavily leaded together was lost. In this century, too, silver stain was discovered, so that the glazier could color his white glass where he wanted yellow or gold, without joining pieces. As time went on he became more and more a painter and less a glazier: he used larger pieces, painted his scenes upon them, and no longer considered leads as the principal element of his design. While painted glass became very beautiful, brilliant beyond the dreams of the earlier glaziers, it was inferior in design. It was less rich and symbolic, less decorative, but lighter and more pictorial. In the fifteenth century wonderful advances were made in enameling, flashing, and abrading, and in drawing, until the window became a transparent picture.

The first fragment of this group in the Museum collection was apparently the upper part of a church window. Under an elaborate canopy supported on shafts, with finials, trefoil arch and foliated apex characteristic of the fourteenth century, are the heads and shoulders of three figures. It seems probable that these represent St. Nicholas and the two orphan boys of Roncaglia, a not uncommon subject for glass panels. In the collection of Raymond Pitcairn, Esq., there are three complete windows evidently from the same church. By examining these one can form an idea of the appearance of our panel when it was complete. From the viewpoint of design it reflects the best period; the bold drawing with heavy outlines is intended to be seen from a distance, and is in proper relation to the still heavier lines of the leads. It shows that in this period glass was still pieced together to form an interesting and appropriate pattern for a church window, and was not yet a picture broken up and interfered with by lead lines. The designs were still conventional, flat, and essentially decorative, with little attempt at naturalism. In comparing this fragment with the two other panels of about a century and a half later, it is clear that in these the art is become frankly pictorial, attempt-

ing naturalism and the illusion of space. To be appreciated they must be seen close at hand, and, however beautiful, they are not in accord with the best principles of glazing.

The two next panels are probably English, fifty or seventy-five years later than the first, described above. One represents, perhaps, St. Nicholas with his anchor, as the patron of sailors. The other is possibly St. Peter; it shows the conventional background of quarries which at this period became popular. Yet the drapery of the tunics and the drawing of the hands indicate a date as early, possibly, as the fourteenth century. From the lack of definite style and the obvious crudity, however, they are probably of provincial craftsmanship.

The fourth panel is particularly attractive on account of the legend of St. Nicholas it portrays. It is probably Burgundian, and it shows plainly how the art of glass-painting was developing, receding from the typically Gothic style and approaching the pictorial. The same is true of the last panel in this group, which is allied to the foregoing piece in that it, too, pictures one of the tales about St. Nicholas, how he brought to life three little boys whom a son of Satan, during a famine, had killed and salted down in a tub. The scene is framed in an elaborate archway, a feature common in Swiss and German panels of this period, which, together with the style of drawing, points to a German or perhaps Burgundian provenance. The archway is fanciful in the extreme; compared with the early transitional and Gothic examples it is not architectural and could no more have been made of stone than the crozier crook of metal. Pictures such as these were transpositions from illuminated books to glass, the glaziers borrowing from the painters of the period designs as well as ideas and inspiration. They were intimate pictures, intended to be hung in a window, as paintings on a wall.

4. Fragment, probably from Chartres, about 1350

'19-69 Plate II

This fragment is the upper part of a church window showing the heads of three figures under a fourteenth cen-

PLATE II. FRAGMENT. PROBABLY FROM CHARTRES, ABOUT 1350

tury arch with elaborate crockets, and flanked by two richly decorated shafts. Although the panel is incomplete it seems clear that it represents St. Nicholas and the two orphan boys of Roncaglia.

Before a blue background stands the Saint in a pale green chasuble, with a gold crozier and mitre, and a red halo. He is beardless, in allusion to his youth when elected bishop. One boy is dressed in a lavender tunic, the other in red. All three figures have yellow hair. The arch above them is white, lavender, and yellow. At the sides are rich borders of oblong fragments of red, and yellow and white decorated glass.*

Our example was taken from the same church as three complete windows in the collection of Mr. Raymond

* Fourteenth century borders, as in our examples, are illustrated in color in *Stained Glass*, by Saint and Arnold, Pl. XXVIII.

Pitcairn, of Bryn Athyn. Mr. R. G. Thomas believes they all came from the Church of St. Pierre, Chartres.*

Size: 24 *by* 20½ *inches.*

Published in the *Pennsylvania Museum Bulletin,* February, 1920; December, 1923.

Annual Membership Fund.

5. Panel of a Bishop with an anchor, English, about 1420

'07–78

This panel, evidently from a small window, shows a Bishop vested in a rich rochet, the lace border falling in folds to his feet. Over this is a blue dalmatic, then a deep ruby chasuble, and a white pallium with black crosses. The mitre is missing, being replaced by a fragment of greenish yellow glass, probably a bit of canopy. The face and neck also have been replaced with contemporary fragments. In his left hand he holds a golden crozier, the crook partly gone, and in the right hand an anchor, the symbol of hope. He is probably St. Nicholas, as patron of sailors. Odd bits of glass are set around the figure: ruby over the head, green and brown at the sides. The diapered patterns of these pieces, some contemporary, some modern, while crude for the most part, are like the folds of the tunic late Gothic in style, and suggest provincial work of the early fifteenth century.

Size: 7½ *by* 16⅜ *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

6. Panel of a Bishop with keys, English, about 1420

'07–79

The description of the preceding panel applies also to this one. The figure is similarly vested, save that the dalmatic is red, and the chasuble blue, while the feet are here shown standing on a black and white tessellated pavement. In the right hand the figure holds two keys instead of an anchor. The glass fragments at the sides are mostly uncolored, but some are pale green or yellow decorated with leaf forms. This panel has also been restored in parts with modern glass.

The style is perhaps more definite than the one of St. Nicholas, possibly indicating an earlier date, yet it seems to be a companion piece.

Size: 7¾ *by* 16¾ *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

* Cf. *Stained Glass,* by Roy Grosvenor Thomas, p. 4, ill.

PLATE III. PANEL OF ST. NICHOLAS AND THE FAMINE AT MYRA.
BURGUNDIAN, ABOUT 1500

7. Panel of St. Nicholas and the Famine at Myra, Burgundian, about 1500

'19-68 Plate III

This illustrates a legend which relates that soon after St. Nicholas was consecrated Bishop of Myra, there was a great famine in the city. When St. Nicholas learned that certain ships laden with grain were come into the harbor, he asked the captains to give him a hundred hogsheads of wheat for his stricken people. The captains were afraid to grant the Saint's request, for the grain had been consigned to the Emperor at Constantinople. But St. Nicholas said, "Do as I have requested, and it shall come to pass, by the Grace of God, when you deliver your cargo to the Emperor, it shall be found no less." And it came to pass as St. Nicholas had promised.

St. Nicholas, vested in a lavender rochet, crimson cope with gold embroidered orphreys, white fringe and yellow lining, and a golden mitre, and purple shoes, stands holding in his left hand a golden crozier, and with his right blesses the wheat. Before him are the captains filling bags and hogsheads with the grain. The first captain wears red hose and a green jerkin; the other, green hose and a blue jerkin.

The harbor, indicated by a river, a small boat and a bridge, is painted in grisaille, as is the city of Myra; the bags and hogsheads of wheat are white and yellow, the sky blue, and the trees green.

Size: 23 *by* 36 *inches.*

Published in the *Pennsylvania Museum Bulletin,* February, 1920; December, 1923.

Annual Membership Fund.

8. Panel of a Donor and his patron St. Nicholas, Burgundian, about 1540

'07–74

This was probably the right wing of a diptych or triptych for it represents an old man, doubtless the donor of the window, kneeling in adoration before a figure which must have been represented on a panel to the left. He wears a red coat with black lapels and a long brown gown, and is kneeling on a light gray platform. Behind him stands St. Nicholas, in a white rochet, long red cope lined with yellow, a gold and white mitre, and carrying a crozier. In the background is a yellow and brown figured curtain, and behind the Saint are three naked boys in a

tub, as a symbol of St. Nicholas, taken from a legend which tells that once during a famine the Saint was dining with a man called a son of Satan who served a stew made of little children. St. Nicholas, divining this evil, went to the cellar where he found three dead boys salted in a tub; horrified, he made the Sign of the Cross, and the three boys rose up, alive.

The panel is framed by an archway with red column bases, white twisted columns growing from cups of yellow leaves, blue capitals, and a green arch.

Size: 17 *by* 24 *inches.*

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Dr. F. W. Lewis Collection, through Miss Mary Lewis.

CHAPTER III

Gothic Glass

FOURTEENTH, FIFTEENTH, AND SIXTEENTH CENTURIES

9. Panel composed of fragments, English, XIV and XV centuries

'03–167A

This is an arbitrary and decorative arrangement of bits of borders, parts of canopies, inscriptions, quarries, and heraldic designs.

The fragments are said to have come from an English cathedral.

Size: 24 *by* 30 *inches.*

Bequest of Dr. F. W. Lewis.

10. Panel composed of fragments, English, XIV and XV centuries

'03–168A

See description under No. 9.

Size: 24 *by* 30 *inches.*

Bequest of Dr. F. W. Lewis.

11. Panel of the Virgin, German, XIV century

'99–382

Within a narrow white bead border and against a ruby background, is the figure of the Virgin standing with her hands crossed over her breast. She wears a blue dress, and over head and shoulders a long purple cloak falling to her knees.

The arched border may indicate that the panel was originally intended for a very small window, but it is more probably a part of a larger window. It has been much restored.

The style is Romanesque, but as this style lingered in Germany for two hundred years after it was succeeded by the Gothic in France and England, it is difficult to believe that the panel is earlier than the fourteenth century.

Size: 7 *by* 17 *inches.*

Bloomfield Moore Collection.

12. Fragmentary composition with an angel, Flemish, XV century

'23–23–76

The panel, probably a part of a tracery window, has been arbitrarily reset with various fragments of old glass. The more important ones among them show an angel, painted in grisaille, with hair, wings, and halo of pale silver stain. The angel is flying earthward, carrying in outstretched arms a scroll with the words: *Sanctus Sanctus.* The background is blue. Perhaps the figure was one of the heavenly host in an Adoration. In style and coloring it resembles the Flemish paintings of the early part of the fifteenth century.

Above and below the angel are a number of fragments taken from borders and canopies, mostly of the fifteenth century, some possibly of the fourteenth century.

Size: 10¼ *by* 17 *inches.*

Charles F. Williams Collection, by gift and purchase.

13. Panel of the Consecration of a Bishop, Burgundian, late XV century

259 H Plate IV

The consecration takes place in a cathedral. The pavement is divided into slabs, with yellow designs outlined in black, representing an inlaid pavement, like that in the Cathedral of Siena. It is, however, fanciful and not architectural. A fragment on the left, showing part of a priest's alb, and his shoe, on a tessellated pavement, either does not belong to this panel, or has been inserted in the wrong place. Other parts of the cathedral, the mottled marble columns, and the brownish screen, are anomalous, and make the style of the building difficult to determine.

PLATE IV. PANEL OF THE CONSECRATION OF A BISHOP.
BURGUNDIAN, LATE XV CENTURY

The newly created bishop sits under a red canopy on a marble Gothic throne. He is vested in a white rochet and cope with gold embroidered orphreys, yellow fringe, and morse. On his hands are the episcopal gloves and ring; the mitre is being placed upon his head by a bishop and a priest. The bishop at the left is vested in a white rochet, blue cope turned back at the arm showing a red lining, and a mitre of gold and silver. The priest before him is vested in a white alb and a red cope lined with pale green. He holds the bishop's crozier in his right hand and swings a censer in his left. Behind him stands a second priest, vested in purple, blue and green.

The designs on the orphreys resemble Arabic lettering, and are often found in art of the period, being derived from oriental fabrics.

Through the screen can be seen the heads and shoulders of three figures with golden hair and caps, and white and gold tunics.

Set in the base of the panel is a coat of arms, evidently of the newly consecrated Bishop, in a circle of ruby glass:

> Sable, a crescent or, on a chief indented argent, an etoile gules.

The style of this panel closely resembles that of the fifteenth century Burgundian (Primitive Flemish) school of painting. Close analogies can be made between it and the altarpieces of such painters as Justus of Ghent, the Master of St. Giles, and other masters, mostly anonymous, of the same school, working at the close of the fifteenth century. The drawing, the folds of drapery, the type of face, all show the influence of this school; there are, however, details, such as the architecture, which indicate provincial work.

Size: 29 *by* 43½ *inches.*

Published in the *Pennsylvania Museum Bulletin*, March, 1923.

Lent by Poyntell C. Staley, Esq.

14. Church Window, probably Swiss, XVI century

'23–23–78

Within a fanciful archway, in the style of the Renaissance, stands the figure of St. John the Evangelist, as we know from his youthful appearance, from the book in his right hand, and from the inscription. He wears a long olive green tunic beneath which his purple shoes appear, and a bright ruby mantle fastened at the neck with a blue morse set with pearls. His face and hands are painted in grisaille; his hair is yellow, and the book is blue with yellow leaves. He stands on a pavement of square tiles, black and pale yellow. The background has a purple floral pattern. Behind the Saint's head is a shell niche of ruby, and below it a running scroll with the inscription:

> S. IOHS. SAICNT. AIH. APOST. (St. John Holy Apostle?)

The archway which frames the figure rests on a platform decorated on the edge with leaf scrolls in pale brown and black. The bases of the columns are olive green, the shafts white with yellow arabesques, the capitals and the arch green. Above the arch is a gold and white finial, possibly a ciborium, against an oval of blue glass; at either side is an adoring angel with a ruby background; both angels, in white and gold, are facing to the right. Below in the spandrels are two white eagles holding in their beaks a gold and white festoon which falls over the arch.

Below St. John, in front of the platform, is a shield, blazoned:

> Azure, a fesse gules, in chief two etoiles of five points or, in base an escallop argent.

The window has been much repaired. Parts of the shell of the niche are modern restorations, and the figures of the angels are fragmentary, and have been clumsily releaded.

Size: 22½ *by* 48¼ *inches.*

Charles F. Williams Collection, by gift and purchase.

15. Heraldic Shield, probably French, XVI century

'23-23-80

> Sable, a fesse checky gules and argent, in chief three six-foils or and in base a demi-lion rampant of the last.

Size: 7¾ *by* 9 *inches.*

Charles F. Williams Collection, by gift and purchase.

16. Heraldic Shield, probably French, XVI century

'23-23-81

> Quarterly azure and gules, a saltire vair, charged with a leopard's face or.

Size: 7½ *by* 9 *inches.*

Charles F. Williams Collection, by gift and purchase.

CHAPTER IV

Swiss Glass

Glass-painting, or more properly, glazing, has always been a northern and an ecclesiastical art; it was rooted in the Gothic cathedral, where it blossomed and flourished as long as the Gothic style endured, and faded when the style gave way to the Italian Renaissance and the Baroque. The soil which produced Gothic art was that of France, Burgundy, and the Rhine Country, and there the great ateliers and glass furnaces were established.

In the case of Switzerland it became a distinct national art at the beginning of the fifteenth century and flourished for two hundred years, declining at length in the middle of the seventeenth century. Before 1400 there was nothing to distinguish it from the product of other European countries, but with the rise of the Swiss Confederacy and its growing wealth and importance, glaziers from France, Swabia, and Burgundy were drawn to the Swiss Cantons, and settled there, forming schools and founding a new national art.

With the progress of the Reformation, however, and the growth of civic prosperity and individual wealth, ecclesiastical art suffered. Church building to a large extent ceased, while city and domestic architecture grew in splendor. A new patronage arose, that of corporation, city, and guild, and even wealthy merchants and noblemen enriched their houses with objects of art which in former days would have been given to the church. A town council, for example, would order a panel for the council chamber; or a merchant a small insert for the windows of his new hall, or perhaps he would give one to his neighbor. Then, too, a stained glass panel was often commemorative; for instance, when about 1450 a Prince of Savoy visited a Swiss city, the Savoy arms were emblazoned on a window in the Stadthaus in honor of the event. Even when a distinguished nobleman lodged at an inn, his coat of arms was made in glass for the principal window, as an advertisement to other travelers. Again,

when in 1477 Fribourg was made an Imperial city, the council commissioned Urs Werder of Bern to make three glass panels to commemorate the honor, one for the Church of St. Nicholas, one for the council chamber, and a third for the chancellery. And perhaps an office seeker, desiring to find favor with an influential statesman, might give him a medallion of stained glass.

It must here be emphasized that the Swiss glazier was not primarily an original painter. Though the age-long tradition of the craft demanded that the worker stain his own glass, fire and lead it, in fact do all the work required from drawing the cartoon to putting the window in place, nevertheless his designs were seldom original. He borrowed from the great painters of the period, Albrecht Dürer, Hans Holbein, Hans Baldung Grün, Urs Graf, and Nicholas Manuel Deutsch, adapting their designs to fit his own materials. As a craftsman, therefore, he must be judged by the quality of his glass, its color, and its lustre. Unfortunately his work suffers in black and white reproduction more than that of any kind of artist.

Influence of Holbein.—The master who did more than any other to make glass-painting the national art of Switzerland was Hans Holbein, the Younger. Born in Augsburg, Bavaria, in 1497, he came to Basel in 1515; there he lived for eleven years, painting, making wood engravings, and designing cartoons for glass. It was Holbein who led the transition from the Gothic to the Renaissance style in Switzerland. Following in his footsteps were a number of able draughtsmen: particularly Christoph and Josias Mürer, Carl von Egeri, and Nicholas Bluntschli, all of Zürich and all represented in the Museum collection.

Characteristics of Swiss Glass.—The new national art distinguished itself by its miniature-like quality. Swiss glass panels are very small, a fair average being about nine by thirteen inches, and as they are exceedingly rich in design, it will readily be seen how minute the work had to be. It must not be thought that these were complete windows, for they were merely panels to be inserted in a prominent part of the casements, and therefore were surrounded by

small squares of clear glass or by bulls' eyes. Of these panels there were three groups, discussed below.

I. Panels Commemorating Marriages.—This was, perhaps, the most common type and was called by the Germans "Kabinettscheiben" and by the French "Vitraux d'Alliance," commemorating the alliance of two families. In the base are the coats of arms of the bride and of the groom whose portraits in miniature appear above, or at the side. (See Plate XII.) In the collection panels of this type are represented by the Schwytzer, Müllibach, and von Schauenstein examples. Sometimes the figures are left out and only the coats of arms are shown, as in the von Gemmingen and Pestalutz panels. Figures and shields rest between fluted pillars enriched with foliated capitals supporting a colored arch or canopy, usually composed of two large volutes. In the spandrels are little scenes in silver stain and white, sporting, martial, religious, or rural, as in No. 47 commemorating the marriages of two sisters. At the base there is an inscription in black letter to tell the names and birthplaces of husband and wife, generally accompanied by the date of the wedding and sometimes by the artist's signature. In details the designs vary, but the essential archway, the coupled coats of arms, and the inscription are always found. Sometimes a single standing figure of a heavily armed swashbuckler supports the shield, instead of the husband and wife; often the husband himself, honest burgher though the inscription pronounces him to be, ordered the painter to dress him in full fighting trim with a sword or sometimes two, an arquebus, a halberd or linstock, baldric, and dagger, slashed breeches and feathered slouch hat, a reckless freebooter, armed cap-a-pie. The feudal air is heightened in a majority of cases by the wife represented meekly handing him a stoup of wine, the cup of welcome for her returning lord.

The popularity of these panels can well be understood, for their small size put within the reach of every citizen an expression of art hitherto reserved for the nobility alone, with the added temptation of being able to por-

tray himself in his windows as a nobleman of ancient lineage.

II. Heraldic Panels. These, called "Wappenscheiben," are strictly heraldic, varying more in design than do the "Kabinettscheiben." The commonest form is the circular medallion; in earlier cases this was a single shield surrounded by a wreath of arabesques, as in the panel with the arms of von Wattenwil (Plate X). Later the wreath was reduced, and the central shield developed into a full coat of arms with supporters, topped by an arched canopy. Backgrounds were introduced with rich designs on them or a distant landscape seen through gaps in the architecture.

The circular medallion was not, however, always used in Wappenscheiben. Often an oblong panel was employed and with it we find the familar archway. The shields are sometimes supported by angels, as on the panel of the Abbot of Muri; by a patron saint, as on the panel of the Abbot of Einsiedeln; by heraldic birds and beasts, as on the Rapperswil panel, or by mythological characters.

III. Corporation Panels.—The third group of commemorative panels is made up of the "Standesscheiben" or "Stadtscheiben," made for towns or guilds. Since these are chiefly heraldic they might well be called "Wappenscheiben," as far as their design is concerned. But they are larger and more elaborate, and the supporters nearly always hold banners displaying the guild or town arms in addition to the blazoning upon the shield in the center of the composition. These municipal or corporate panels are oblong or circular. In either case the arrangement consists of a central unit which is sometimes the coat of arms of the guild or the town and sometimes, as in the case of a guild panel, a little picture showing the members at their work or at a feast, as in No. 61, of the Cattle Merchants of Frankfort. This central unit is surrounded by smaller ones containing, in the case of a city or canton, the arms of the smaller towns under its jurisdiction, or, in the case of a guild, the shields of the mem-

bers. The blazons of the guildmen often show the casual and ingenious way they acquired their coats of arms, as members of the Butchers' Company displaying knives and cleavers. Yet often we find, among these cleverly conceived shields, the arms of historic families.

Coloring of Swiss Glass.—The miniature-like quality of Swiss glass differed from the Gothic in that it required the extensive elimination of lead lines. The glaziers were impelled to make their panels as much like pictures as possible. New enamels were introduced. Everywhere except in Switzerland the profuse use of enamels may be regarded as a sign of decadence. The Swiss glass-painter brought the use of enamels to an unrivaled pitch of perfection; today his best enamels, fired three or four hundred years ago, have all the richness and durability of those of his contemporaries of other lands, while his pot-metals were ten times more delicate. Pot-metals were used in the mediæval period exclusively for blue and ruby; yellow was made with silver stain, while green was effected by enameling the glass blue on one side and staining it yellow on the other. Enamels came into extensive use about the middle of the sixteenth century; first a blue, then a purple inclining to violet. Later a new and particularly fine green was discovered, and the Swiss craftsmen invented, too, a clear brown, distinct from the opaque matt hitherto employed, which he put to good use for landscape and neutral tinted details. And they originated as well a clear brick red which served for flesh tints. These few enamels, together with the pot-metals, gave the Swiss artists a palette sufficient for the most brilliant and varied effects.

The Decline of Swiss Glass.—With the progress of the Neo-classic style Swiss glass-painting declined. Colored glass was incongruous with the baroque architecture of mansion or town hall, and as the demand failed the craft ceased.

Deterioration of design accompanied the decline of glass-painting; in the earlier examples, heraldry played only a minor part, the donor's shield occupying a corner of the panel where it did not interfere with the main subject, as

in the panel of the Abbot of Muri, or of Heinrich Forer; the subjects were chiefly religious. Later, however, the shield grew larger, figures of donors, their wives and families, gradually crowded out religious subjects, and inscriptions lengthened in an extraordinary manner, as in the panel of Rudolf von Schauenstein. By the year 1600, the composition became confused; enamels were used without restraint, and the painter even imitated colored marbles with veining in blue, purple, yellow, and violet. Workmanship, nevertheless, was still excellent, as may be seen in the five panels from Baden dated 1616. By 1650 the drawing had become clumsy and the figures distorted, while abrasion and other difficulties of technique were shirked. By 1700 all the technical excellence which once made it famous was lost, and, as may be seen in the panel of Gerhard Schwertmann, glass-painting in Switzerland as a national art was exhausted.

BERN MASTER

17. Heraldic Panel of the Reinhard Family, 1596-1611

'07 50

The prophet Elisha in a red toga with a white border stands in an archway, of which the column bases are green and blue, the shafts red festooned in yellow and white, the capitals lavender and yellow, and the arch green. The background is a field, apparently near the city of Bethel. Two bears are devouring two children; at the right other children are escaping, and on the left three little boys are begging the prophet to protect them.

In the lower corners are two oval medallions, with green, yellow and purple laurel borders, containing two identical shields, supported by angels, the one on the left in blue with purple wings, the one on the right in purple with green wings. The arms are those of the family of Reinhard:

> Gules, a housemark or.

Between the medallions is a blue cartouche with a green border, bearing the inscription:

> Hr. Rudolff Reinhartt predikantt Zu Ins, und Hr. Rudolff Reinhartt sinen Sun predikannt zu Erlach. (Herr Rudolf Reinhard, minister at Ins, and Herr Rudolf Reinhard, his son, minister at Erlach.)

In the upper left-hand corner, above the arch, is a putto holding a huge purple vase. In the right-hand corner is a fragment, showing Christ protecting a child; and beside it another putto holding a spear or arrow. Between these two putti is another cartouche, with a red border and yellow volutes, bearing the inscription:

Bären züchtigen die ungezognen Kinder,
Das IIII Regum, II cap.

The reference here is to II Kings II, 23, 24: "And he [Elisha] went from thence unto Bethel: and as he was going up by the way, there came forth little children out of the city, and mocked him, and said unto him, Go up, thou bald head; go up, thou bald head. And he turned back, and looked on them, and cursed them in the name of the Lord. And there came forth two she bears, out of the woods, and tare forty and two children of them."

Rudolf Reinhard was minister of Bürglen in the canton of Bern until 1595. From then until his death in 1611, he was minister of Ins, also in Bern, when he was succeeded by his son Rudolf, who had been minister of Erlach in the canton of Bern. The son was dean in 1647, and died in 1652.

The panel was made while the younger Rudolf was still at Erlach, sometime therefore between 1595 and 1611.

Size: 8¼ *by* 12½ *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

NICHOLAS BLUNTSCHLI, OF ZÜRICH

Nicholas (Niklaus) Bluntschli was born in Zürich in 1518, the son of the glazier and glass-painter, Rudolf Bluntschli. He was a prominent and well-to-do citizen of his native town. He was a Roman Catholic, and therefore was patronized more by the churches and Roman Catholic nobility than by the state. His art is noted for its color; in his designs he introduced the most fanciful and bizarre forms of ornament. His best work was for the monasteries of Täniken, now for the most part in the Swiss Landesmuseum; of Muri, now in the Museum of Aarau; and of Wettingen. Bluntschli died in 1605.

18. Heraldic Panel of Christopher Grebel, 1564

'07–62 Plate V

At the right are the Grebel arms:

Gules, a demi-lion rampant sinister argent charged with a mullet of the first. Crest: over a helmet mantled of the colors, a demi-lion of the shield.

PLATE V. HERALDIC PANEL OF CHRISTOPHER GREBEL, 1564. BY NICHOLAS BLUNTSCHLI OF ZÜRICH

Beside the emblazonment, before an amber background, stands the full length figure of Christopher Grebel in white hose, a brown and black coat, and a black cap. The inscription at the base identifies him:

> Christoff Grebel Schulthess zu Baden [i]m Ergow 1564.

Christopher Grebel, born in 1500, was Mayor of Baden, near Zürich, from 1541 until he died in 1566.

In the upper left-hand corner is a traveller with his staff, evidently St. Christopher, patron saint of Christopher Grebel, crossing a stream, while a hermit, from a cave, holds out a flaming torch. In the upper right-hand corner is the Adoration of the Magi. The panel is completed by polychrome fragments from some other panels.

Size: 8 *by* 12 *inches.*

Published in the *Pennsylvania Museum Bulletin,* March, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

19. Heraldic Panel of Johann Christoph von Grüth, Abbot of Muri, about 1550

'07-72 Plate VI

Framing the design is a fanciful archway; the bases of the columns are yellow and white decorated with chimerical animals, characteristic of Bluntschli; the shafts are lavender; the capital on the right purple; that on the left blue; the arch is green with a scarlet finial ornamented with human heads. The background is blue.

Three large shields are grouped under an abbot's mitre in the center and about the base of a crozier. They are emblazoned thus:

1. Upper dexter: lacking, replaced by a fragment of ruby. Originally, this shield undoubtedly bore the arms of Habsburg (or, a lion gules), because the Counts of Habsburg founded the Benedictine Monastery of Muri, in Aargau.
2. Upper sinister: Gules, a fesse crenellated argent; the arms of the Monastery of Muri.
3. Lower center: Or, a stump of a tree proper, sprouted brown; the arms of the Abbot Johann Christoph von Grüth of Zürich, 1549–1564.

These three shields occur on a panel of the Abbot von Grüth of Muri, dated 1549, formerly in the Sudeley Collection and illustrated in Lehmann's Catalogue, p. 18.

The shields, the mitre, and the crozier are supported by two angels; the dexter angel, with green wings, is vested in a white alb and red cope; the sinister angel, with purple wings, is vested in a white alb and green dalmatic, and the bottom of his alb has been replaced by a blue fragment.

Below the angels are four small shields of later date. From left to right they are:

1. Gules, a church argent.
2. Argent, an ox gules, hoofed or.
3. Gules, a man in armor argent, holding a pennant of the last charged with a lion ram-

PLATE VI. HERALDIC PANEL OF JOHANN CHRISTOPH VON GRÜTH. BY NICHOLAS BLUNTSCHLI OF ZÜRICH

pant and a double-headed eagle displayed sable. At his feet a shield of the field charged with a cross of the second.

4. Azure, a demi-man wearing a cloak or and argent, bearded of the last, and holding a book in his hands.

Over the archway are two scenes, etched and colored amber and black; the one on the right represents the beheading of St. John the Baptist; the one on the left a banquet. A part of the latter is missing: possibly it is Herod's feast.

Size: $11\frac{1}{2}$ *by* $16\frac{1}{4}$ *inches.*

Published in the *Pennsylvania Museum Bulletin*, March, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

20. Heraldic Panel of the von Gemmingen and von Muntprat Families, 1553

'07-65

The entire lower half of the panel is filled with two shields with their crests and mantling. These are:

> Dexter: azure, two bars or. Crest: over a helmet mantled of the colors, two probosceides charged of the shield.
>
> Sinister: parti per fesse sable over argent three fleurs-de-lis counter-changed. Crest: over a helmet mantled of the colors, and issuing from a ducal coronet or, a dexter wing charged of the shield.

Below the dexter shield is the inscription:

> Hans Dietrich v. Gemingen zu Haimshaim Herr Zu Winfelden.

Under the sinister shield is the inscription:

> Madalena von Gemingenn geborne Muntprattin 1553.

Framing the shields is a double baroque archway; the side columns are lavender with green bases and green capitals with golden medallions; the middle column is green with amber ram's head capital. Above the middle column are two red caryatides back to back. On either side, above the arches, are scenes showing the Flood with the Ark labeled: *Archa Noi.* Such scenes from the Old Testament frequently occur, without any relation to the rest of the composition.

Hans Dietrich von Gemmingen zu Hamshaim acquired the lordship of Weinfelden in 1550, and sold it in 1557 to Johann Jakob Fugger of Augsburg. His wife Magdalena Muntprat von Salenstein belonged to an old family which still exists in Constance.

Size: 11½ *by* 15 *inches.*

Published in the *Pennsylvania Museum Bulletin,* March, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

ABRAHAM BRICKARD, OF BERN

Abraham Brickard of Bern flourished between 1560 and 1600.

21. Heraldic Medallion, 1560

'07–70

The panel is divided so that the lower part is oval, and the upper crescent shape. In the crescent is the Judgment of Solomon: the King in red robes, with golden dagger and sceptre, is enthroned like a petty German monarch; the throne is gold, the hangings white embroidered with gold leaves, the background slate blue. On the right are the two mothers, the one in the foreground in blue with a yellow headdress, and the other in green with a red headdress, holding the living child. The dead child lies on a red cushion. On the left are three courtiers, in blue, yellow, and amber costumes of the sixteenth century; one of them brandishes a sword. The border is pink with amber laurel moulding; over the throne the border is replaced by a yellow and amber scroll bearing the words:

> Im Dritten Buch der Küngen. (In the third Book of Kings.)

In the oval, which is orange with a green laurel leaf border, are two shields:

> Dexter: Azure, within a border of clouds proper, two swords in saltire points downward, hilted gules, blades argent.
> Sinister: Azure, a bell argent.

Above the border is a ribbon, with two inscriptions: on the left, beside the dexter shield:

> Franz Güder

on the right:

> Petter Zender

and between:

> anno Dni 1560

Franz Güder of Bern was a member of Parliament in 1558, governor of Aarwangau 1561, and governor of Schenkenberg 1568. Peter Zehender belonged to a well-known family of Bern.

Size: 9 *inches in diameter.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

PLATE VII. HERALDIC PANEL OF RAPPERSWIL, 1603.
BY WOLFGANG BÜHLER OF WYL

WOLFGANG BÜHLER, OF WYL, ST. GALL

Little is known of the glass-painter, Wolfgang Bühler, who signed his work with the monogram W. B. In 1588 he succeeded Nicholas Wirt of Wyl; he worked for the Abbot Joachim of St. Gall, and for the Abbeys of Fischingen, Einsiedeln, and Rheinau, and for the cities of Wyl, Rapperswil, and Baden. In 1611 he completed a large cycle of glass-paintings for the Church of Schennis.

22. Heraldic Panel of Rapperswil, 1603

'07–48 Plate VII

The lower half of the panel is filled with the arms of the town of Rapperswil on the Zürichsee:

Argent, two rose stalks in pale, gules, seeded or.

The shield is supported by two golden griffins, and surmounted by a standard-bearer in white armor holding the standard of the city, charged with the same arms and augmented with a pennant, blazoned:

Gules, a cross argent.

This signifies that Rapperswil was the seat of a superior court. Below the shield is the inscription:

Die löbliche Statt Rapperswil Anno 1603

with the initials W. B.

Behind the standard-bearer is a baroque archway of red columns with green bases resting on a rose-brown balustrade; the entablature is purple, blue and red; over it is a view of Rapperswil, white with rose colored roofs; in the center is a second coat of arms:

Gules, a fesse argent. Crest: issuing from a ducal coronet or, three ostrich plumes vert.

Size: 12½ *by* 16¼ *inches.*

Published in the *Pennsylvania Museum Bulletin*, October, 1907.

From the collection of Dr. Ferdinand Keller, Zürich.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

HANS JACOB DÜNZ or DÜNTZ, OF BERN

Hans Jacob Dünz was a glass-painter of Bern who worked between 1595 and 1649.

23. Panel of a Banquet Scene, 1630

32–1923–1

Around a table, covered with a white cloth, and laden with wine and food, is a company of eleven men, merrily talking and drinking, while a maid pours wine. The picture is framed in a border of scrolls and fruit. Above, is another scene representing two men on foot, driving four horses, bearing casks of wine and bales of merchandise. Below, on a cartouche, is the inscription:

Ein fröhlicher Abend-Schmaüss
der Herren Vorgesetzten
einen Hochehrenden Gesellschaft
zu Kaufleuten in Bern 1630.

(A merry evening feast of the gentlemen here portrayed, a distinguished company of the merchants of Bern 1630.)

It is signed Hans Jakob Dünz.

The whole panel is stained in gold, with no colors, save slight gray-blue shading. It is possibly a copy. The design as well as the original is known to have existed in Zürich a few years ago when another copy was made.

Size: 8¼ *by* 12 *inches.*

Lent by I. N. Gordon, Esq.

CARL VON EGERI, OF BERN

The date of the birth of Carl von Egeri is not known; he was, however, a recognized master in Zürich from 1536 until his death in 1562. He was one of the best Swiss glass-painters of his time, and married the daughter of the Burgermeister Hans Rudolf Lavater; but in spite of these facts he died in straitened circumstances. His glass-paintings for the transept of the Abbey of Muri, now in the Aarau Museum, and those he made for the Rathaus of Stein-am-Rhein are justly famous. There is also a collection of his work in the Swiss Landesmuseum in Zürich.

Carl von Egeri is credited with the introduction of the swashbuckling figures of arbalisters, halberdiers, musketeers and swordsmen, which became fashionable on Swiss glass.

24. Heraldic Panel of the Abbot Joachim Eichhorn of Einsiedeln, 1560

'07–77 Plate VIII

Like many others this panel is framed in an archway, though in this instance the side columns are nearly hidden by the figures. It can be seen, however, that the two principal figures stand upon a platform, or stylobate, at the sides of which are green pedestals supporting amber columns with green capitals upon which rests a red arch. The background within the archway is blue with a conventional design.

On the left stand the Madonna and Child in a glory of clouds; on the right is a Benedictine monk holding a wooden cup and a loaf. On his halo is inscribed: *S. Meinrat.* Between these two figures is a shield, blazoned:

PLATE VIII. HERALDIC PANEL OF THE ABBOT JOACHIM EICHHORN OF EINSIEDELN, 1560.
BY CARL VON EGERI

Quarterly; 1 and 4, tenné, two ravens proper, for the Monastery of Einsiedeln; 2 and 3, or, on a mount argent a squirrel gules, for the mitred abbot, Joachim Eichhorn of Wyl (1544–1569). Crest: an abbot's mitre and crozier.

In the spandrels are two scenes: at the left, St. Meinrat giving food to two pilgrims; at the right, the death of St. Meinrat. He was a hermit, and was killed by beggars. On the site of his hermitage was built the Monastery of Einsiedeln, the name meaning hermitage.

At the base of the panel is an inscription:

> Iochim von Gottes Gnaden Abbte Des Gotzhus Einsidlen 1560. (Joachim by the Grace of God, Abbot of the Monastery of Einsiedeln 1560.)

Size: 11½ *by* 16¼ *inches.*

Published in the *Pennsylvania Museum Bulletin,* February, 1924.

Dr. F. W. Lewis, through Miss Mary Lewis.

25. Heraldic Panel of St. Gall, 1542

'07–71 Plate IX

The archway is almost obscured, yet at the extreme right and left one can see, resting on blue and green bases, amber colored columns; the background is blue. On the left is a stalwart figure holding a pike upright in his left hand. He is dressed in ruby breeches and hose, a green jacket, a white shirt, and a yellow hat with white feathers. He is armed with sword and dagger. Opposite him is a gaily decked standard-bearer. He wears black and white striped breeches and hose; his jacket is deep ruby, his shirt white with a golden collar, and his hat yellow with white plumes. In his right hand he holds a standard, blazoned:

> Argent, a bear rampant sable, collared and clawed or. (The arms of St. Gall.)

At the bottom of the panel are three shields conjoined; the two lower are charged with the same arms as the standard; the upper shield, surmounted by an Imperial crown, is blazoned:

> Or, a double-headed eagle sable, displayed, haloed, taloned, beaked, and Imperially crowned of the field.

These are the arms of the Holy Roman Empire, signifying that St. Gall was a free city. Below, on the ruby base, between the two shields, is the date 1542.

At the top is a scene of combat, with knights in black, white, and gold, charging with long lances. The sky behind is uncolored.

A sketch of this glass-painting is in the Historical Museum at St. Gall. This panel belongs to the well-

PLATE IX. HERALDIC PANEL OF ST. GALL, 1542.
BY CARL VON EGERI

known cycle at Stein-am-Rhein where just such a piece is missing.

Size: 12 *by* 16¼ *inches.*

Published in the *Pennsylvania Museum Bulletin*, February, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

HANS FUNK, OF BERN

Funk belonged to an eminent family of glass-painters. His exact parentage and the date of his birth are unknown, but according to one authority he was a brother of Ulrich and Jakob Funk, of Bern, who were both prominent in the Reformation and supporters of Zwingli.

There is evidence that Hans Funk was working as early as 1482. His name occurs in court records in the year 1489; in 1504 he is mentioned in Zürich with his wife, Madlen, his mother-in-law, Anneli Gasser, and his two sons, Junghans and Jakob, and his daughter, Dorothea, who later married the glazier Moritz Lüscher of Zofingen. Funk's second wife was Anna Lustorf. In 1519 he was a member of the Grand Council. He died at the end of the year 1539 or early in 1540.

Although little is known of the life of Hans Funk, there is plenty of information about his work; it was highly esteemed, and the treasurer's accounts show that he was given many commissions by the state. Not only did he work for Bern but for Fribourg, Basel, Thun, and other Swiss cities, and as well for abbeys, noblemen, and wealthy citizens.

Funk's work is exceptional for its comparative simplicity and its fine draughtsmanship. He usually framed his figures or heraldic emblazonments in round arches with simple Gothic or early Renaissance columns. His backgrounds are often rich with textile patterns, and the spandrels hold exquisite scrolls resembling the intricate mantlings of coats of arms. Such designs come very close to those of Albrecht Dürer, Albrecht Altdorfer, Urs Graf, and the great German and Swiss masters of line drawing. But Funk's figures are equally clever. They have unusual grace and action; their faces, delicately drawn, are expressive; and his saints have sweet and spiritual expressions.

Unfortunately the example in the Museum Collection, being a small medallion without figures, is not one to illustrate the outstanding characteristics mentioned above. But in delicate execution and fine coloring it shows the master's hand.

26. Heraldic Medallion of von Wattenwil, 1535

'09-71 Plate X

The main design consists of a shield, blazoned:

Gules, three wings displayed argent.

This is placed against an irregular circular background of blue with black scrollwork. A wide border decorated with acanthus scrolls or arabesques in moss green with black outlines surrounds the shield and its background.

Plate X. Heraldic Medallion of von Wattenwil, 1535. By Hans Funk of Bern

Above the shield the border is yellow with a white scroll on which is a partly obliterated inscription:

> Initium Sapien [ti] ae Timor Domin [i] 1537
> (The fear of the Lord is the beginning of wisdom.)

The arms and motto are those of the von Wattenwil family of Bern.

Professor Lehmann in his work *Die Zerstörten Glasgemälde in der Kirche zu Hindelbank* publishes several illustrations of a cycle of glass medallions with the same composition as this. He says that Hans von Erlach, a member of a historic noble family of Switzerland, ordered Hans Funk to make a series of circular panels for the windows of his house in Bern. These were moved in the eighteenth century to the church of Hindelbank, where they were destroyed by fire, July 21, 1911. It is possible that this medallion was originally of this series. The shape of the shield shows that it is the coat of arms of a lady, and hence it probably marks an alliance of the von Erlachs with the von Wattenwils.

Size: $8\frac{3}{8}$ *inches in diameter.*

Published in the *Pennsylvania Museum Bulletin*, March, 1924.

Bequest of Miss Mary Lewis.

HEINRICH HOLZHALB, OF ZÜRICH

Heinrich Holzhalb, Carl von Egeri, and Ulrich Ban were the three glass-painters most often employed by the Zürich Council. Holzhalb was appointed Governor of Andelfingen in 1559, Councilor and Governor of Grüningen in 1565. He did not sign his work and therefore it is difficult to identify his panels; nevertheless it is known he painted sixty windows and coats of arms for the city council. He died in 1570. Professor Lehmann has found and identified the design for this glass panel: it was drawn by Hans Leu of Zürich in 1526, and is now in the Swiss Landesmuseum.

27. Heraldic Panel with Lot and His Daughters, 1530

'22–72–2 Plate XI

On the left Lot is seated on the ground, wearing a magenta cloak with white fur collar, and yellow boots. One of his daughters, in white with a deep orange headdress, bends over to comfort him; the other daughter, in a deep red dress with pale blue collar, yellow belt, and white kerchief and shoes, stands nearby, holding a cup and a ewer. The background is a landscape of yellow-green fields and trees with a blue river running through it. In the middle distance is Lot's wife, turned into a pillar of salt, and far off is the city of Gomorrah in flames.

The scene is framed by an archway with fanciful white columns on yellow bases. Above the left capital is a shield, blazoned:

> Argent, a sword palewise, blade sable, hilted or, with halberds in saltire, handles of the last, blades of the field.

Above the right capital:

> Or, a cauldron proper, in chief a plate and two letters, H P (for Hans Pfenninger?).

Over the archway are four yellow-haired putti in grisaille with a wheat festoon, and at the top are three other shields; the lower one is blazoned:

> Argent, a hammer and loaf palewise or (for Ulrich Schwytzer?).

Plate XI. Heraldic Panel with Lot and his Daughters, 1530.
By Heinrich Holzhalb of Zürich

The upper left:

> Parti per bend or and sable, an antler and three etoiles counter-changed.

The upper right:

> Argent, a delve bendwise, or, between two loaves of the same, in fesse the letters C S (for Ciriacus Schwertzbach?).

Below Lot and his daughters is the inscription:

> Erhartstol. cirat schwertzbach. Melcher meyer. Vrich. schwitzer. hans pfenninger. 1530. (Erhart Stoll, Ciriacus Schwerzbach, Melchior Meyer, Ulrich Schwytzer, Hans Pfenninger.)

Erhart Stoll was a member of the Guild of Tailors in Zürich in 1531 and master of the Guild in 1560. He was Governor of Andelfingen, and died in 1572. Ulrich Schwytzer was at first a blacksmith and in 1533 landlord of the "Red Tower" in Weinplatz. He died in 1572. Of the other three citizens of Zürich nothing is known.

Size: 8½ *by* 12¼ *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

JÖRG THOMEN LAURER, OF CHUR

Laurer flourished between 1570 and 1586.

28. Heraldic Panel of the von Schauenstein Family, 1586

'07–75 Plate XII

The archway is somewhat obscured by the main figures, yet at the right and left one can see columns, blue and red shafts on red and green bases with green capitals supporting a red arch. The background is yellow. In the foreground are two figures: the one on the left is a nobleman in white hose, black doublet slashed with yellow and white, a black jacket with red sleeves, and a black hat with a gold cord. He holds a spear in his left hand, and a sword hangs at his side. On the right is his wife in a long blue skirt with black and orange braid, and black and gray waist, white ruff, and a black hat with a white feather. She holds a pokal or covered goblet in her right

PLATE XII. HERALDIC PANEL OF THE VON SCHAUENSTEIN FAMILY, 1586. BY JÖRG THOMEN LAURER OF CHUR

hand and gloves in her left. The inscription beneath reads:

> Ruedolff von Schawenstein, Herr zu Hohentrins, 1586.

Between the figures is their escutcheon, blazoned:

> Gules, three fishes naiant argent. Crest: over a helmet affrontée azure and mantled of the colors, a chapeau ermine surmounted by a fish of the shield.

Rudolf von Schauenstein was a colonel in the French service; he was at the siege of Calais in 1559, governor of Veltlin in 1583, and in that year he purchased the estate of Hohen-Trins and Tamins, and in 1589 became again a

colonel in the French service, commanding in Savoy. He died at Ripaille as the result of a fall from his horse.

Above the arch are four scenes, which were doubtless misplaced when the panel was repaired:

1. On the left. A man in a long black cloak kneeling; this should face No. 3. They probably do not belong to the panel.

2. Two lovers seated on a bench, the man in orange and black, the girl in blue; both wear black hats. On the same bench is an old man in white breeches and hose and a blue and yellow jacket, who looks at the others with astonished disapproval. At the extreme right is part of a jester's figure.

3. God the Father in clouds and glory over a landscape with a river and city; it probably belongs with No. 1.

4. A bald-headed old man in a long blue robe. Apparently this belongs with No. 2.

The inscriptions of Nos. 2 and 4 are, as far as is legible:

Das thu ich alle thag
(over the two lovers)
Und ich wen ich mag
(over the elderly gallant)
Ich geb dem nicht ab
Ist dies gutt gsel
Slag Zwei fach . . . .
mans noch . . . . .

Part of this can be translated:

"This I do every day
And I when I may
I shall not stop
If he's a good fellow."

Size: 12½ *by* 15½ *inches.*

Published in the *Pennsylvania Museum Bulletin*, March, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

LUCERNE MASTER

29. Heraldic Panel of Uri with William Tell, 1555

'07–76 Plate XIII

In the center stands a stalwart knight in white and gold armor with striped amber and black hose, his helmet

Plate XIII. Heraldic Panel of Uri with William Tell, 1555. By a Lucerne Master

crested with ostrich feathers. In his left hand he holds the banner of the Canton of Uri, blazoned:

> Or, a bull's head cabossed sable, ringed and langued argent; on a canton of the field the Crucifixion or and argent.

At his right side the knight carries a short Swiss dagger. At his feet is the municipal shield, charged, as the banner, with the crest:

> A shield or, charged with a double-headed eagle displayed sable, haloed of the field, surmounted by an Imperial crown of the same.

These are the arms of the Holy Roman Empire borne until the year 1648 by the free cities of the Empire.

In the background are two scenes: the lower shows a green forest with William Tell shooting at the Landvogt Gessler and his companion on horseback; the figures are in white, black, and yellow; the upper shows the lake of Uri with Tell and Gessler in a boat.

The panel is framed by two columns on blue and green pedestals with yellow and white bases, red superimposed bases with orange-gold medallions, yellow shafts and red capitals decorated with white heads and flowers. These columns support a lavender arch of two volutes. In the spandrels is a scene in yellow, white, and black, of Tell shooting the apple on his son's head. Tell is the hero of Uri, hence the scenes from his life on this panel.

Below the knight on a lavender platform is the date 1555.

Size: 12 *by* 16½ *inches.*

Published in the *Pennsylvania Museum Bulletin*, February, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

30. Heraldic Panel of Meinhardt Wirsch, 1579 or 1589

'07–54

The archway is composed of white pillars with yellow bases and green capitals supporting a red arch with a green keystone. Within it is the Pieta. St. Mary, in yellow, blue, and white, against a blue background, sits at the foot of the Cross, the dead Christ in her arms. On the left kneels the donor in white hose and gray jacket, and his son in a yellow jacket. On the right is the donatrix in black and white, and her daughter. Below is the inscription:

Menhartt Wirsch 15..9

The third number of the date is lacking. With the inscription is the family device in yellow and black.

Above the archway is a band of pilgrims in yellow, black, and white, with staves and rosaries; one of the pilgrims kneels before a church or castle with moat and crenelated walls and towers. These are pilgrims at the famous shrine at Santiago de Compostella in Spain.

The costumes and the style of the design indicate this panel was painted late in the sixteenth century; the date may have been 1579 or 1589.

Size: 8 *by* 12¾ *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

MARTIN MOSER, OF LUCERNE

Martin Moser, born in Zürich in 1500, belonged to an eminent family of artists. In 1538 he went to Lucerne where he is known to have opposed the Reformation, but by 1569 his name had disappeared. He was the only good glass-painter of his time working in Lucerne.

31. Heraldic Panel of Uri, 1566

'07 66

In an archway with white and gold columns is a large figure of a knight in steel armor ornamented with gold, and a helmet with feathered crest. He wears a sword, slashed yellow doublet, and yellow and black hose. In his right hand is a banner, blazoned with the municipal arms:

> Or, a bull's head cabossed sable, ringed and langued argent; on a canton the Crucifixion and three papal crowns and two keys in saltire.

This banner probably indicates that Uri, like other Swiss cities, was given a papal banner by Julius II; other of these banners also have crowns as well as keys.

These arms appear in the lower left hand corner, but without the canton; and above the shield is another one smaller:

> Or, a double-headed eagle displayed of the same. Crest: an Imperial crown of the field.

Behind the knight is a pavement of black and white tiles, and a rich red background of conventional design. Overhead are two scenes in black, white, and gold, of William Tell shooting the apple on his son's head, as on the foregoing panel of Uri.

Beneath is the inscription:

> Ury 1566

Size: $8^3/_4$ *by* $12^3/_4$ *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

PETER PAUL MÜLLER, OF ZUG

Peter Paul Müller is known chiefly by a series of panels made for the Abbey of Wettingen. Before 1623 the glass-

painter Christoph Brandenburg of Zug was commissioned by the Abbot Peter II to paint a large cycle of armorial and figure panels for the Monastery of Wettingen, near Baden. These panels were given by several monasteries, cities, and wealthy patrons. Brandenburg had as his assistants and successors, George Rieder of Ulm and Paulus Müller of Zug. How long Müller worked at Wettingen we do not know, but in 1632 and 1636 he was Governor of Walchwil, and in 1642 Governor of Risch. He died about 1650.

Five Panels from Baden, 1616

These panels belong to a series illustrating the Passion of Christ; three others are still in the Monastery of Wettingen. They are all of the same size and composition; in each an ornate archway in the style of the late Renaissance frames a scene. The bases of the columns are green, the shafts red with yellow lozenges, the capitals green with yellow scrolls and blue rosettes, and the archway red like the shafts with yellow lozenges or bosses. In the spandrels are yellow volutes and blue vases, while in the center of the arch is a purple cartouche. At the base is a second cartouche of blue and yellow with an inscription on clear glass, and covering the center is a large oval of frosted glass with a laurel leaf border framing a coat of arms.

The design is in the florid style of the period, but the draughtsmanship, recalling the style of Dürer and Holbein, is impeccable. Extraordinary also is the representation of stones and rocks, especially in the Resurrection and Entombment.

32. Christ before the High Priest and the Sanhedrin; Panel with the Arms of Peter Gwürps, 1616

'07-63

The High Priest stands in the portico of the temple, a brown building with mottled purple steps and green pillars ornamented with gold. The sky is of clear glass; a domed building of pale purple is in the distance. The High Priest wears a long white robe, a red coat, and a blue and yellow turban. Beside him is a man in a yellow robe with a blue and green coat and a white cap. Behind them are two other figures. Christ stands on the right in a pale purple robe; behind Him are soldiers in blue

helmets and cuirasses, purple or green skirts, and yellow boots.

Arms of Gwürps:

> Azure, two shovels in saltire or. Crest: over a helmet sinister mantled of the colors, a demi-man vested palewise and capped of the field, collared argent, holding over his shoulder a shovel of the second.

Inscription:

> Petter Gwürbs altr Seckelmeister und des Rats der Statt Baden 1616. (Peter Gwürps the Elder, Treasurer of the Council of the city of Baden 1616.)

Peter Gwürps (or Würps) of Wettingen near Baden was a member of the Council of Baden from 1609 to 1617.

Size: $8\frac{1}{4}$ *by* 12 *inches.*

Published in the *Pennsylvania Museum Bulletin*, October, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

33. Christ Before Pilate; Panel with the Arms of Silberysen, 1616

'07–68 Plate XIV

Before a gray palace with purple columns and variegated marble floor, Pilate is seated on a golden throne under a green and gold canopy. He wears a white shirt, a blue mantle with yellow collar, and a blue and yellow turban. Beside him sits the High Priest in a red robe with a fur collar, and a blue and yellow cap. In the center is a man in a yellow tunic, green cloak, purple collar, and white hood, next to a witness in blue, red, and yellow. Christ wears a pale purple robe. Behind Him are two figures, one a soldier in blue armor and green hose, while of the other only a purple and yellow cap shows.

Arms of Silberysen:

> Gules, three annulets azure. Crest: over a helmet mantled of the colors a dexter wing of the field charged with three annulets of the last.

PLATE XIV. CHRIST BEFORE PILATE; WITH THE ARMS OF SILBERYSEN, 1616.
BY PETER PAUL MÜLLER OF ZUG

Inscription:

> Hans Heinrich Silberysen des Rats and Baũherr der Statt Baden 1616. (Hans Heinrich Silberysen of the Council and Master-Builder of the City of Baden, 1616.)

Silberysen was Mayor of Baden in 1630.

Size: 8¼ *by* 12 *inches.*

Published in the *Pennsylvania Museum Bulletin,* October, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

Plate XV. The Crucifixion; with the Arms of Sigmund Summerer, 1616. By Peter Paul Müller of Zug

34. The Crucifixion; Panel with the Arms of Sigmund Summerer, 1616

'07-69 Plate XV

The Saviour hangs on the cross between His Mother and St. John. The sky is of clear glass. In the distance is Jerusalem in gray and lavender tones; the ground is green, the flesh-tones are delicate salmon color, and the cross amber. St. Mary is covered from head to foot in a long white robe with a broad red border, and has a blue cloak over her arms. St. John wears a white tunic and a blue cloak.

Arms of Summerer:

> Azure, a demi-fleur-de-lis or, in base a cross argent. Crest: over a helmet mantled of the colors, a demi-fleur-de-lis surmounted by a cross both of the shield.

Inscription:

> Sigmund Sumerer Stat und Landt Seckelmeister des Rats zu Baden Procurator Bückischer Schaffner 1616. (Sigmund Summerer Municipal and Provincial Treasurer of the Council of Baden Procurator Administrator of Buchs 1616.)

Summerer was born in 1583 and died in 1631.

Size: 8¼ *by* 12 *inches.*

Published in the *Pennsylvania Museum Bulletin,* October, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

35. The Entombment; Panel with the Arms of Georg von Angelloch, 1616

'07–57

The sky, seen through the entrance of the Sepulchre, is of clear glass, while the rocks of the tomb are gray-blue, lavender, and pale brown. The sarcophagus is of purple variegated marble. The figure of Christ, as in the Crucifixion and the Resurrection, is not deathly, but of a ruddy flesh color. St. Mary Magdalene, kneeling, is dressed in rose-red with a white veil and yellow sleeves; St. Mary, the sister of Lazarus, at the side, in yellow with a blue cloak and white veil; and St. Mary the Virgin in white with yellow sleeves. St. Joseph of Arimathea wears a blue and yellow turban and a red coat with yellow sleeves;

St. Nicodemus is in yellow and blue. Of St. John only the head can be seen.

Arms of Angelloch:

> Azure, a hook argent. Crest: out of a ducal coronet or a demi-maiden vested of the field with arms of dolphins' tails of the last and coiffed with a wreath and three ostrich plumes of the colors.

Inscription:

> Georg von Angelloch, Statt Fenderich zu Baden anno 1616. (Georg von Angelloch, Standard-bearer of the City of Baden, 1616.)

Georg von Angelloch, a nobleman of Leuggern, became a citizen of Baden in 1547. In 1615 he was made standard-bearer, and died in 1625.

Size: 8¼ *by* 12 *inches.*

Published in the *Pennsylvania Museum Bulletin*, October, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

36. The Resurrection; Panel with the Arms of Dietrich Falck, 1616

'07–60

Christ, partly draped in a white cloak, stands triumphantly upon the tomb, holding a gold and silver banner in His left hand. The tomb is of mottled blue and lavender marble. On either side are the walls of the Sepulchre, gray-blue and brown; the sky seen through the opening is of clear glass. Behind the tomb is an angel in white with green wings; and on the ground are the astonished soldiers, one on the left in blue armor, green sleeves, and a yellow skirt, one on the right in a red tunic with yellow bands, and behind him another in green and yellow.

Arms of Falck:

> Gules, in base on a mount a spear-head point downward argent, in chief an etoile of six points or. Crest: a falcon proper.

Inscription:

> Diettrich Falck Schulthess des Grossen Rats, und Wirt in Hinderenhof zu Baden anno 1616. (Dietrich Falck Chief Magistrate and proprietor of the Hinderenhof of Baden, 1616.)

Dietrich Falck was born in 1570 and died in 1639. The Hinderenhof was at one time a famous hotel in Baden.

Size: 8¼ *by* 12 *inches.*

Published in the *Pennsylvania Museum Bulletin,* October, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

PETER PAUL MÜLLER, OF ZUG, attributed to

37. Panel of Johann Caspar, Abbot of Wettingen, 1612

32-1923-2

In the center is the Adoration with St. Mary in gold, blue, and white, St. Joseph, and the Saviour; the three kings kneel before them, the first in white and purple, the second in white and green, and the third in blue, white, and purple. The archway has purple columns, with ruby bases and green capitals, and a red cornice. At the sides are two figures: on the left St. Veronica, in blue and gold, with her handkerchief, and on the right St. John the Evangelist with his cup. Above is the Annunciation in gold and white between two purple colonnettes which separate this scene from the figures of two Benedictine Saints who stand in archways on either side. At the base are two Benedictine monks kneeling and holding rosaries, and between them is the inscription:

> Fr. Ioan. Casparus. Abaegeri. conventualis. monasteri. Marisstelle. alias. Wetingen. et. pro tempore. Confessarius. Monasterii. Deniken. Anno. 1612. (Brother Johann Caspar von Egeri, monk in the Monastery of Marisstella, otherwise called Wettingen, and at present Confessor of the Monastery of Täniken, 1612.)

Johann Caspar belonged to the well-known von Egeri family of Baden. The panel is very closely allied to the series just described; if not by Müller, it is at least by a Zug master.

Size: 8½ *by* 12½ *inches.*

Lent by I. N. Gordon, Esq.

TOBIAS MÜLLER, OF ZUG

Müller died November 5, 1629, apparently in his youth.

38. Panel with the Arms of Johannes Muttschly, 1625

'22 72 3

Christ is here seen expelling the money-changers from the temple. He is dressed in a purple robe, and the other figures variously in green, purple, red, brown, and blue. The temple is of white marble, with blue and green columns and golden entablatures.

Below on a blue cartouche is the inscription:

> Pfarherr Zu Boswil 1625. (Pastor of Boswil 1625.)

Boswil is in the Canton of Aargau.

In the lower left hand corner, framed in an oval green laurel border, is the emblazonment:

> Parti per bend sable and or, an antler of the last in sinister chief. Crest: over a helmet mantled of the colors a demi-man armless his surcoat charged of the shield.

At the sides of the panel are red pillars on blue bases and red pedestals, with lavender capitals supporting a fantastic arch of pale blue scrolls and red strapwork. Over the scrolls is the Annunciation in various colors, divided by a pale blue ornament of scrolls and a pedestal decorated with a fanciful head and yellow and green fruit.

Size: $7\frac{7}{8}$ *by* $12\frac{1}{2}$ *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

JOS MÜRER, OF ZÜRICH

Jos, or Jodocus, Mürer was born in Zürich in 1530. While nothing is known of his apprenticeship, his work indicates that he was influenced by Ulrich Ban and Carl von Egeri, two painters famous for their original designs. In 1556 he married Barbara Schön, daughter of the woodcarver Caspar Schön. He died in Winterthur in 1580. His best work was that done in Wettingen and panels for the Schützenhaus in Zürich, now in the Gothic House at Wörlitz. Mürer was also a woodcarver.

39. Panel Commemorating the Alliance between the Families of Pestalozzi and von Muralt, 1588

'07–51 Plate XVI

The archway has lavender pedestals, red bases, blue columns, green capitals, and a red arch with a lavender

Plate XVI. Panel Commemorating the Alliance Between the Families of Pestalozzi and von Muralt, 1588. By Jos Mürer of Zürich

crowning motive. In the spandrels are two scenes in white and gold representing a stag hunt.

Within the archway are two emblazonments:

Dexter, for Pestalutz or Pestalozzi:

> Azure, between two bars a lion courant or and two keys palewise argent, the sinister key held in the dexter forepaw of the lion. Crest: over a helmet affrontée mantled of the colors and issuing from a ducal coronet of the second a demi-lion holding a key of the shield.

Sinister, for von Muralt:

> Argent, a castellated gateway gules between four fleurs-de-lis or. Crest: over a helmet affrontée mantled of the colors and issuing from a ducal coronet of the last a castellated gateway of the shield.

Between these two shields is a putto in white and yellow. Below, on a white cartouche with yellow scrolls and flanked by two figures in white and yellow armor, is the inscription:

> Hanns Anthoni Pestalutz unnd Madalena von Muralt syn Ehegemahel Anno Domini 1588. (Hans Anthony Pestalutz and Magdalena von Muralt his wife, 1588.)

The Pestalozzi is an ancient Swiss family, the name in Zürich being written Pestalutz. At the time of the Reformation Hans Anthony (Johann Anton) Pestalozzi moved from Chiavenna, Italy, to Zürich. It was he who ordered the panel to commemorate his marriage to Magdalena von Muralt, a descendant of a noble family from Locarno in Italy. They also moved to Zürich during the Reformation in 1555 and rose to a high position there. Heinrich Pestalozzi is known as a great philanthropist of Zürich.

Size: 8 *by* 12 *inches.*

Published in the *Pennsylvania Museum Bulletin*, October, 1907.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

40. Heraldic Medallion of Wädenschwil, 1588

'07-59

In the center is a shield with the arms of Wädenschwil, blazoned:

> Gules, a buckle or.

At either side, against a golden yellow background is an angel; the one on the left is in red and white, with green wings; the one on the right in green and white with red wings. Encircling these is a festoon of green laurel leaves and blue ribbons with a lavender cartouche at the top and red volutes at the sides. At the bottom is another lavender cartouche with the inscription:

> Die Herrschaft Wädinschwyl 1588. (The Government of Wädenschwil 1588.)

Wädenschwil near Lake Zürich was a dependency of the city of Zürich.

Size: 9½ *inches in diameter.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

BRANDOLPH ROTER, OF LUCERNE

41. Heraldic Panel of the Schwytzer Family, 1537

'07–55 Plate XVII

Two figures, a knight and his wife, stand in the middle of the panel. He grasps his sword in his left hand and a long lance in his right; his legs are in parti-colored hose, the left green and the right striped orange and black; his armor is white decorated with gold, and his helmet is plumed with white. His wife is offering him a cup. She is dressed in gala costume, consisting of a long crimson dress, blue petticoat, white guimpe, and black and white headdress. In the foreground at their feet is their heraldic shield, blazoned:

> Gules, a fish naiant proper and in chief a cross argent.

These are the arms of the Schwytzer family of Buonas. Below the shield is the date 1537.

The background consists of a tiled pavement and a blue wall with a pattern of scrolls. At the sides are baroque columns with purple bases, green shafts, and orange-pink capitals. Overhead is a landscape with a castle in the center. The figure of St. Conrad, the patron of the bishopric of Constance, in episcopal vestments with his crozier and a cup with a spider, stands opposite St. Anne with her daughter St. Mary and the Christ Child. Probably St. Conrad and St. Anne were the patrons of the donors. The scene is painted in yellow and white.

Size: 8 *by* 12 *inches.*

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Dr. F. W. Lewis Collection, through Miss Mary Lewis.

SOLOTHÜRN MASTER

42. Heraldic Medallion of the Canton of Solothürn, 1591

'07–80 Plate XVIII

In the center on a blue background are three shields conjoined, the two lower ones being identical, blazoned:

> Parti per fesse gules and argent.

Plate XVII. Heraldic Panel of the Schwytzer Family, 1537. By Brandolph Roter of Lucerne

These are the arms of the city of Solothürn.

The upper shield is blazoned:

> Or, a double-headed eagle sable, crowned and taloned proper. Crest: an Imperial crown or. Supporters: dexter, a lion rampant gardant or, holding the banner of Solothürn, parti per fesse gules and argent with a canton with the Resurrection and St. Ursus kneeling; sinister, a lion rampant or, holding the Imperial sword in his dexter paw and an orb in his sinister.

Encircling this emblazonment is a band of twenty-one shields of the cantonal governments with their names. Beginning in the middle above, the arms are:

1. Or, on a mount argent a falcon beaked and taloned of the field. For Falckenstein.
2. Parti per bend sinister gules and argent. For Gössgen.
3. Gules, a pale chevrony or and sable. For Amläbern (Am Läbernberg).
4. Bendy sinister of six pieces gules and argent. For Halten.
5. Azure, a castle gateway argent and or. For Messen.
6. Sable, a fesse argent and a chief gules. For Bächbürg (Bechbürg).
7. Or, a fesse sable. For Rottburg (Rothenburg).
8. Or, a fesse azure between five roses argent seeded of the field, three and two. For Wartte[n]fels.
9. Or, a male head proper, collared and ribboned argent. For Flumenthal.
10. Sable, a fess between three plates two and one. For Warteberg.
11 and 12. An emblazonment of two shields surmounted by a single crest. Dexter: or (instead of gules), a cross argent, for the bishopric of Constance. Sinister: or, paly of sable, for the Kingdom of Burgundy. Crest: issuing from a crown of the field a column of the same. Supporters: dexter: St. Ursus holding a banner charged of the dexter shield; sinister: Queen Bertha of Burgundy holding a church. (She was founder of the Church of Solothürn.) Under this is the date 1591.

Numbers 11 and 12 are later additions.

13. Or, an eagle displayed azure, beaked and taloned of the field. For Froburg.
14. Argent, two batons in saltire or tipped with fleurs-de-lis sable. For Gilgenberg.
15. Parti per bend or and sable, dexter a demi-bend sinister argent. For Kienberg.
16. Parti per pale argent and gules. For Zurbalm (Balm).
17. Or, a goat gules. For Tierstein.

18. Parti per fess gules and argent, over all a pair of arms vested of the field clasped proper. For Altrüw.

19. Or, three roses in pale gules, seeded of the field. For Bucheck.

20. Parti per pale argent and sable, over all three pine-trees palewise issuing from a field proper. For Olten.

21. Argent, two proboscides sable. For Dorneck.

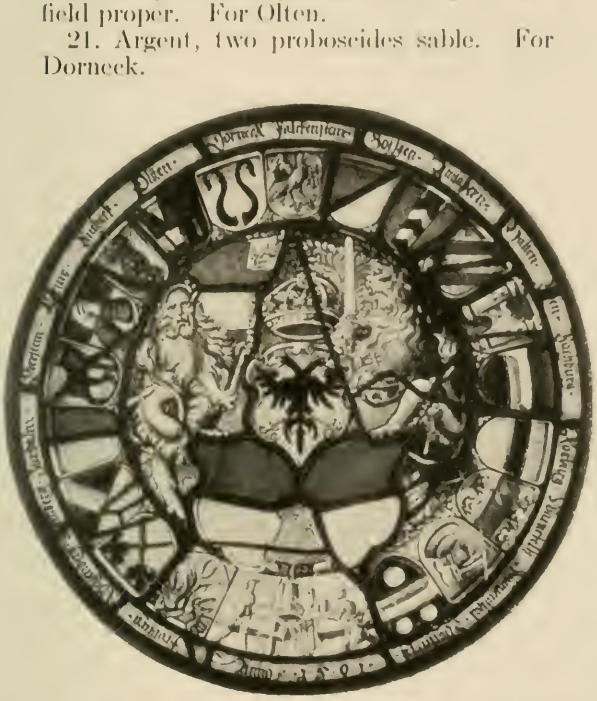

Plate XVIII. Heraldic Medallion of the Canton of Solothürn, 1591. By a Solothürn Master

The artist's name is unknown, but he was probably of Solothürn.

Size: diameter 13½ *inches.*

Published in the *Pennsylvania Museum Bulletin*, October, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

CASPAR SPENGLER, OF CONSTANCE

The Spengler family was famous in Constance and was noted for many glass painters. Jacob Spengler, the elder,

died in 1614; Jacob, the younger, in 1621; and Wolfgang is known to have worked until 1656. J. M. Spengler, M. S. Spengler, and Johannes George Spengler were all working at the end of the seventeenth century.

43. Heraldic Panel of Eufrosina von Freysing, 1584

'07–53

In the center are the arms of Freysing or Hag, emblazoned:

> Sable, a bend between two fleurs-de-lis or. Crest: on a helmet wreathed and mantled of the colors a demi-man vested of the field charged on the breast with a fleur-de-lis of the shield, capped of the colors and brandishing in his dexter hand a naked broadsword proper.

Below on a cartouche supported by two cherubs is the date 1584 with the inscription:

> Eufrosina vō Freysing geborne Hägin sein eeliche hausfrau. (Eufrosina von Freysing, born Hag, his wedded wife.)

There was a companion panel, doubtless, for her husband.

At the left of the shield is a female figure in the costume of the period, labeled: *Prudentia*, holding her emblems, a mirror and a serpent. At the right is another labeled: *Fortitudo*, bearing a carved stone capital and an orb. Behind these figures and serving as a frame to the coat of arms is a baroque archway with blue columns, red bases and capitals. Above the arch are two scenes illustrating the fable of Diana and Acteon. On the right Acteon approaches the fountain of Diana; the goddess, angered at the intrusion, is throwing water at the huntsman, changing him into a stag. The scene on the left shows his death, run down by his own dogs.

Size: 8½ *by* 12 *inches.*

Published in the *Pennsylvania Museum Bulletin*, July, 1907.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

JACOB SPENGLER, OF CONSTANCE

44. Heraldic Panel of George Settellein, 1627

'07–52

In the center, on a clear glass background, is painted, in amber and brown, St. George and the Dragon, and in

the distance the Princess of Trebizond kneeling. St. George was doubtless the patron saint of George Settellein.

Below, an oval laurel wreath in brown, green, and gold with cherub heads, frames the emblazonment, evidently of the Settellein family:

> Parti per fesse argent and sable. Crest: on a helmet affrontée mantled of the colors two proboscides charged of the shield.

On either side of this, in a cartouche of clear glass with a lavender and amber border of strapwork and scrolls, is the inscription:

> George Settellein des Ratts Bürger Zuo Costanz Ano 1627. (George Settellein of the Council and citizen of Constance, 1627.)

The archway is bizarre, with green and red bases, blue and green columns, and red capitals with cherub heads, and an arch of blue volutes with a red keystone. Above the arch on the left in a purple cloak is St. John the Evangelist on Mt. Patmos, with his eagle; beside him on the right is an angel in a long blue mantle holding a sword, evidently an angel of the Apocalypse.

Between these two scenes are a number of small fragments of glass which do not belong to the panel.

Size: 8 *by* 13 *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

SWISS MASTER

45. Heraldic Panel of Adlon von Schwalbach, early XVII century

'07–64

This panel is divided horizontally. In the upper half is the Coronation of the Virgin, framed by a crudely drawn archway in red, blue, green, and rose, with the figures of St. Ulrich and St. Afra in niches on either side. St. Mary, in a long blue robe and white veil, kneels upon clouds, while Christ, in a red mantle, and God the Father, in purple and white robes, are placing a crown upon her head; the Dove is shown above in a golden nimbus. St. Ulrich, labeled: [*U*]*dalrica*[*s*], is vested as a bishop in purple, white, and gold, and holds his crozier. St. Afra, labeled: *S. Affra*, is in white, blue, and purple, with flames at her feet and a palm branch in her hand.

St. Ulrich was Bishop of Augsburg in 973. He is frequently represented with St. Afra, who suffered martyrdom by fire in Augsburg in 307.

The lower half of the panel is mainly filled with red glass flashed with scroll work. On the left side is a shield, blazoned:

Argent, a bend sable.

On the right is another shield, blazoned:

Or, a mark, or family device, sable.

Below, within a yellow frame is the almost illegible inscription:

> Ad[lon] von Schwalbach Ritter. S. Johans ordens Gross Bally. in. ober [deutsch] Landen. Comenthur Der Hüsser Tobel Veldkirch und Wirtzburg. (Adlon von Schwalbach, Knight of the Order of St. John, grand bailiff of the Upper German Districts, Commander of the villages of Tobel, Switzerland, Veldkirch, Austria, and Wirtzburg, Germany.)

The upper part of this panel might have been painted by a Swiss or a Swabian artist, for St. Ulrich, according to the legend, was born in the Castle of Kyburg, Switzerland, and so was venerated in both Switzerland and South Germany. St. Afra, however, was more popular in South Germany than in Switzerland.

Between the inscription and the upper part are unrelated pieces with the two coats of arms, neither of which is that of the Schwalbachs, and therefore they do not belong with the inscription. The red glass between the shields might belong to either part.

Size: $9\frac{5}{8}$ *by* $10\frac{5}{8}$ *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

SWISS MASTER

46. Panel of the Annunciation, 1550

'07–67

Within a canopied archway is the Annunciation; above the canopy is God the Father. The design of the panel is Swiss, but the unskilful workmanship indicates either that it is a foreign imitation or a modern composition of old fragments. The date 1550 only shows that the piece on which the numerals occur may be of that time. The

sole piece of good workmanship is the one, in the upper right corner, of a man in the costume of about 1625.

Size: 8½ by 12½ inches.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

SWISS MASTER

47. Heraldic Panel of Two Swiss Farmers, about 1600

'09–72

Two identical pairs of figures stand beside each other; the background is of white painted glass, with indications of a flower pattern nearly obliterated. At the extreme right and left are amber pillars with capitals decorated in blue supporting a ruby entablature over the heads of the figures; the pillar on the left is partly concealed by one of the figures.

The two men wear deep ruby hose and slashed doublets, vests of yellow, and white sashes over their shoulders, ruby sleeves, and white ruffs; their hats are black with long white plumes. In their left hands they hold long halberds; their right hands rest on daggers at their waists.

The women, who stand facing the men, are dressed in blue skirts with purple bands edged with yellow, and long embroidered white aprons. They wear black waists and white ruffs and coifs. In their right hands they hold goblets and in their left, purses. From their belts hang yellow and black bags.

Below the figures are four coats of arms:

1. Azure, a pruning knife argent.
2. Or, a letter J sable.
3. Gules, a plough argent.
4. The same as 2.

Between Nos. 1 and 2 is the inscription:

Mettmer Aghuschuid von [Syn].

Between Nos. 3 and 4, nearly obliterated, it appears to be:

Mettmer Aghuschuid von . . . Syn hūsfrow

The original inscriptions have been repainted by a restorer unfamiliar with German and are therefore nonsense.

The panel represents two Swiss farmers with their wives who were sisters. The first one was master of a vineyard and so his arms bear a pruning knife; in the spandrel above him is a wagon loaded with casks. The second was a farmer and his arms bear a plough; in the

other spandrel is a ploughman at work. The panel was probably made in Zürich about 1600. The subject—two gentlemen and two ladies—seems to have been popular in Switzerland; we find it elsewhere in the art of the period.

Size: $12\frac{3}{4}$ *by* 16 *inches.*

Bequest of Miss Mary Lewis.

SWISS MASTER

48. Heraldic Panel of Jacob Müllibach, 1564

'09–74

On the left against a blue background stands a knight in full armor, steel decorated with gold, yellow and black striped hose, and on his breast, a black ribbon or baldrick charged with three small silver crosses, the insignia of Swiss warriors. In his left hand is his sword and in his right a long halberd. On the right stands his lady in gala attire, her dress deep red, her petticoat green, and her headdress black and white. She holds a cup in her outstretched right hand, the cup of welcome for her husband. Between the figures is a coat of arms, probably not original, for it is of inferior design and has nothing to do with the panel; it is blazoned:

> Argent, above a moat with a castle wall a knight holding a spear, all proper, impaled with or, a female figure (Hope or Faith), habited argent and gules, standing on an anchor holding a dove proper.

These arms are unknown.

Below the figures is the inscription:

> Jacob Müllibach 1564

Müllibach is an extinct family name of the cities of Bern and Fribourg.

The frame is a baroque archway surmounted by a mountain scene in white and amber with a huntsman shooting chamois.

Size: 12 *by* 16 *inches.*

Bequest of Miss Mary Lewis.

SWISS MASTER

49. Engraved Medallion, 1758

'22–72–1

In a palmery is a bull's head cabossed, surmounted by an inverted V with vine tendrils, perhaps a trellis. Above is the inscription:

> Unser Leben währt sibenzig Jahr, wans hoch komt so sind es achzig Jahr. Psalm 90. (The days of our years are threescore years and ten; and if by reason of strength they be fourscore years. Psalm 90.)

Below is another inscription:

> Ullerich Bögli von Spÿch der Kirchöriy Herzogenbuchsee. 1758. (Ulrich Bögli of Spych in the parish of Herzogenbuchsee. 1758.)

Ulrich Bögli was a farmer, hence the ox head and vine trellis. Spych is a hamlet of six houses in the parish of Herzogenbuchsee, Bern.

Size: oval, $6\frac{1}{4}$ *by* 7 *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

SWISS MASTER

50. Heraldic Panel of Hans Locker von Freudenberg, about 1580

'07–61

The design, like many others in this group, is framed in an elaborate archway, the columns rest on double bases, the lower purple with brown lions' heads and mouldings, the upper blue with green decorations. The shafts are purple with green capitals, and the entablature rose-brown. In the middle is the coat of arms of Locker von Freudenberg:

> Gules, two arrows palewise points downward, feathered or, pheoned argent. Crest: a dexter wing gules charged with an arrow of the shield.

Between the columns on the left stands St. John the Baptist, labeled: *S. Johannes,* in a blue cloak lined with yellow fur, carrying his lamb. On the right in a brown robe is St. Anne with the Virgin as a child, and holding the infant Christ in her arms. In the left spandrel is the Baptism of Christ crudely painted in blue and yellow. In the right is a very crude fragment of a larger design. Below the shield is the inscription:

> Hans Wirt, zu Eglisauw Hans Heller Zu Wyll 1645.

This inscription does not belong to the panel.

Hans Ulrich Locker von Freudenberg, whose arms are here displayed, was chief magistrate of Frauenfeld from 1621 until 1630. Before 1595 he had worked for the Capucin monastery, and in that year was granted a patent of nobility by Pope Clement VII. Later, Locker leaving no descendants, Clement VIII confirmed the patent to the descendants of his brother, who remained prominent in Freudenberg.

Size: 8 *by* 12 *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

HANS JOST TSCHUPP

Hans Jost Tschupp, son of the glass-painter Heinrich Tschupp, was born in Sursee, Lucerne, in 1637. In 1665 he was admitted to the Guild of St. Luke in Lucerne. In his native city he held several official positions, and was Mayor in 1676. His principal works were panels for the Abbey of Eschenbach. Examples of his work are preserved in the Historical Museum of Lucerne. He died in 1712.

51. Heraldic Panel of the Canton of Lucerne, 1684

'03–168

In the center of the panel against a background of clear glass decorated with a thread design in black are three shields conjoined. The two lower ones bear the arms of Lucerne:

> Parti per pale argent and azure.

The upper one is blazoned:

> Or, a double-headed eagle displayed, haloed and taloned proper. Crest: an Imperial crown argent and or.

The Imperial insignia signify that Lucerne was a free city of the Empire.

The three shields have as tenants:

> Dexter: a lion rampant gardant or holding the banner of Lucerne; sinister: a lion rampant or holding a sword and an Imperial orb argent, embellished of the first.

Below is a label with a blue and green border, red volutes, and yellow bosses, bearing the inscription in black on a clear ground:

> Die Hochlobliche Statt Lucern ao 1681.
> (The highly praiseworthy Canton of Lucerne, 1681.)

Framing the panel is a triumphal arch. On the left pedestal is the figure of Peace in blue and white, seated on a golden throne, carrying a palm branch in her right hand, at her side a book and a candle. On the right pedestal, seated on a gun-carriage, is the figure of War in yellow, red, and purple with blue and white banners behind her. On the pedestals are four bases of red and purple marble decorated with golden bosses and ribbon festoons with green leaves and red fruit. On the bases are variegated marble columns with capitals of golden volutes and colored fruit, supporting an architrave of brown, gold, and blue, surmounted by the bow of the arch in the form of purple volutes.

Between the two columns on the left stands a bishop in a white rochet, blue dalmatic and mitre, and red cope, carrying his emblem, an auger, in his left hand and a crozier in his right. He is St. Leodegar, one of the patron saints of the city.

Between the two right-hand columns stands a warrior, an old man with a flowing beard in steel armor embellished with gold, and a red doublet, holding a shield and a banner, both blazoned:

> Argent, a cross gules.

He is St. Mauritius, the other patron of the City.

Above in front of the arch are the Madonna and Child in a glory. She is crowned and sceptred as Queen of Heaven, seated on clouds and attended by cherubim.

In the spandrel on the left is a saint with long golden hair. She is St. Verena, bearing in one hand a jug, in the other a comb. In the right spandrel against a background of rocks is St. Beatus driving away devils with his crutch. Both these scenes are in violet, white, green, and brown.

Size: $23\frac{3}{8}$ *by* 28 *inches.*

Published in the *Pennsylvania Museum Bulletin*, October, 1924.

Bequest of Dr. F. W. Lewis.

52. Heraldic Panel of the Canton of Lucerne, 1684

'03–167

Within an oval frame composed of shields is represented the Agony in Gethsemane. In the background are the varicolored walls and towers of Jerusalem represented as a mediæval town; over the gateway is a great torch flaming and smoking. Through the gate swarms a crowd of soldiers led by Judas, holding his bag of money. In the foreground beside some rocks and a tree kneels the Saviour in a purple-brown robe, His hands outstretched, His head, framed in a golden halo, raised to an angel in the glowing sky, who holds a cup. Below on the grass sleep three disciples: St. Peter in blue and white with a sword; St. John, beardless, in green, yellow, and rose; and St. James in yellow, orange, and lavender. In the lower corners are allegorical figures, gods of field and stream, evidently signifying prosperity.

The spandrels are filled with purple-brown scrolls, from which hang red and gold curtains, largely hidden, however, by the oval band of shields.

These shields represent the cantonal governments of Lucerne. Reading from the middle to the right, they are blazoned:

1. Or, a lion rampant gules. For Willisaw.
2. Gules, a Latin cross or, wreathed vert, and a pine-tree uprooted of the last, both palewise. For Entlebuch.
3. Or, within a bordure tenné a lion rampant and chief gules. For Sempach.
4. Gules, a bend argent. For Büren-Triengen.
5. Argent, on a mount vert a pine-tree, stemmed or, leaved of the second, in its branches a squirrel proper. For Malters.
6. Argent, within a bordure or, a unicorn salient sable. For Rüsegg.
7. Or, an abbot habited sable, crozier and halo argent with a bear proper carrying a club of the second (probably St. Gall). For Kriens.
8. Gules, a fish bendwise argent. For Weggis.
9. Gules, a martyr saint vested as a deacon argent and or, carrying in his sinister hand a palm branch vert and in his dexter

three stones of the second (probably St. Stephen). For Knüttwyll.

10. Gules, the Madonna in glory habited argent and azure. For Ebikhen.

11. Azure, a lion rampant sinister argent, crowned or. For Wÿggen.

12. Or, a fish sinister bendwise gules. For Horb-Langsand.

13. Argent, a swan or. For Merischwand.

14. Azure, a castle wall with two towers argent, on a perch between the towers a dove or. For Habsburg.

15. Argent, within a bordure or, St. George in armor of the field, slaying a dragon vert. For Münster.

16. Parti per pale gules and argent. For Sursee.

17. Gules, a knight in armor argent, haloed or, carrying a shield and banner both blazoned: of the field a cross of the second; St. Mauritius. For Ruswÿll.

18. Or, a castle battlemented gules, in chief two keys in saltire and the papal tiara both argent, embellished of the field. For Rothenburg.

At the base of the oval are three larger shields conjoined, of the free city of Lucerne; the two lower ones are identical, blazoned:

Parti per pale argent and azure.

The upper is blazoned:

Or, a double-headed eagle displayed sable, haloed and taloned of the field. Crest: an Imperial crown or embellished argent.

On either side of the upper shield is a ribbon with the inscription:

Ein loblich Catholische Statt Lucern 1684.
(A praiseworthy Catholic Canton Lucerne 1684.)

Size: 22½ *by* 27½ *inches.*

Published in the *Pennsylvania Museum Bulletin*, October, 1924.

Bequest of Dr. F. W. Lewis.

MATTHIS WALTHARD, of Bern

Matthis, or Mathys, Walthard of Bern, the son of the glass-painter Friedrich Walthard, was born in 1517. He married four times and had fourteen children, among whom Thüring, who died in 1615, and Mathys, who died in 1654, were also well-known glass-painters. Mathys Walthard I is especially famous in Switzerland for his large glass-paintings representing the seven Paternosters in the Church of Einigen on the Thunersee. Much of his work has been preserved and ranks high in Bern sixteenth century glass-painting. He died, highly honored, in 1601.

53. Heraldic Panel of Conrad Vogt, 1595

'09–75

The emblazonment is framed by an archway with ruby columns, red bases and green capitals supporting a yellow arch with a keystone device in red. The spandrels are yellow with gray stonework. The arms:

> Azure, on a mount gules a pheon point downward argent. Crest: over a helmet mantled azure and or, on a mount a pheon both of the shield.

The inscription:

> H. Cunradt vogt. vogt zu Erllach. 1595.
> (Conrad Vogt Governor at Erlach 1595.)

Conrad Vogt of Bern was a member of the Grand Council of the city of Bern in 1567; in 1577 he was Governor of Trachswald; in 1584 a member of the Lesser Council; in 1588 Governor of Wangen; and in 1594 Governor of Erlach, and finally in 1601 again a member of the Lesser Council.

Size: 6 *by* 9 *inches.*

Bequest of Miss Mary Lewis.

NICHOLAS WIRT, of Wyl

Nicholas, or Niklaus, Wirt belonged to a family well known in Wyl since the fifteenth century; of his history, however, we know little, but between 1573 and 1585 his name appears as an office-holder. He worked for the Abbots Otmar II and Joachim Oper of St. Gall, both patrons of art, and for the South German nobility. The

Plate XIX. Panel of St. Francis Preaching to the Animals, 1565. By Nicholas Wirt of Wyl

collection of his glass in the Historical Museum of St. Gall is admired more for its brilliance and fine coloring than for its design and composition.

54. Panel of St. Francis, 1565

'09–73 Plate XIX

Framed in a baroque archway St. Francis stands in a brown habit preaching to various animals, among them a boar, a stag, a lion, a bear, a snake, a fox, a heron, and a rabbit. These animals are colored gray, brown, yellow, and white, the ground being translucent white. The sky is deep blue, and there is a tree on either side with brown-gray trunk and green leaves. On one tree there is a squirrel, on the other an owl. Below, in the

lower right-hand corner, kneels a Franciscan monk, and beside him is his heraldic device, blazoned:

> Azure, a housemark or, between the letters I. B.

Underneath the scene on a platform is the date 1565. The columns at the side rest on lavender-rose pedestals and ruby bases, the shafts are white, decorated with yellow festoons, and bands of putti; the capitals and the arch are lavender-rose like the pedestals. Above are two small scenes, in yellow and brown. On the left, Isaac blessing Jacob, labeled: *Genesis 27;* and on the right, a huntsman and hounds coursing a stag. Draped on the archway is a white ribbon with the inscription:

> Hic. Creaturis. Imperat. Qui. Nutui Subiecerat. Se. Totum. Creatoris. Quid. Quid. in. Rebus. R[e]perit. Delectamenr Regerit. in. Gloriam. Factoris. (He rules the creatures [of earth], who has subjected himself to the nod of the Creator. Whatever delight he discovers in Nature redounds to the glory of God.)

Size: 12 *by* 16 *inches.*

Published in the *Pennsylvania Museum Bulletin,* February, 1924.

Bequest of Miss Mary Lewis.

55. Heraldic Panel of Heinrich Forer, 1579

'07–58 Plate XX

In the center is the Resurrection; the Saviour in a red mantle, stands on the lid of the sarcophagus, holding a cross in His left hand, while the soldiers, in blue and gold armor, are fleeing in different directions.

Below is a Benedictine monk kneeling in prayer. On a scroll, over his head is the inscription:

> Innocua qui morte tua dulcissīe Criste redemisti me miserere Jhesu mei. (O most sweet Christ who by thine innocent death hast redeemed me, Jesus have mercy upon me.)

Beside the monk is his coat of arms:

> Argent, a tree uprooted or, leaved azure.

Plate XX. Heraldic Panel of Heinrich Forer, 1579.
By Nicholas Wirt of Wyl

Below on a blue cartouche bordered with green and red is another inscription:

> Frt. Heinric[us] Forer Conuentual dess Würdigen Gotzhus Sant Gallen der zith Statthalter zu Roschach. 1579. N. W. (Brother Henry Forer, monk in the worthy Monastery of St. Gall, at present governor at Rorschach, 1579. N[iklaus] W[irt].)

At the sides of the panel, replacing the usual archway, are six niches with figures of saints: in the upper left, a

Benedictine monk with a loaf, a staff, and his bear with a club on its shoulder; a label on a brown base reads: *S. Gallus*, the patron of the monastery of St. Gall.

Below, a Benedictine abbot in a white cope carrying a crozier and a little cask; on a blue and green base is the label: *S. Othmar*, the first abbot of the Monastery.

In the lower left niche is a saint in a white tunic and blue cloak with a cross saltire, and the label: *S. Andreas.*

In the upper right niche is a saint in blue and white, with a palm branch as emblem of martyrdom, a sword, and the spiked wheel on which she suffered; on a rose-brown base is the label: *S. Katharine* (St. Catharine of Alexandria).

Below, is another saint in blue and gold, with a tower as emblem; on a blue and green base is the label: *S. Barbara.*

In the lower right niche is a saint in white and gold, bearing a box. Her label reads: *S. Maria Magdalena.*

Above is a representation of a battle, with many warriors in white, gold, blue, and green; on the left a row of knights kneel before a priest to receive the Sacrament before going to battle. Beneath, we read: *Ces. Heinric*[*us*]. This is Henry II, Emperor from 1002 to 1024, and patron saint of the donor, Henry Forer. The battle represented is the legendary fight of the Emperor against the Slavs at the beginning of his reign.

Size: 7¾ by 12½ inches.

Published in the *Pennsylvania Museum Bulletin*, July, 1907; February, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

56. Heraldic Medallion of Hans Im Thurn, 1578

'07–56

Encircling a coat of arms is an arabesque border in segments of lavender and green; at the sides are two medallion portraits or fanciful heads framed in red. On the right with one hand resting on the mantling stands a lady in a long black robe trimmed with brown fur; she wears a ruff and a long gold chain. The arms are:

> Azure, a lion's head or langued gules. Crest: over a helmet mantled of the colors a lion's head of the shield.

Below on a red cartouche is the inscription:

> Jocham Im Thurn 1578.

Im Thurn is a noble family of Schaffhausen. Johann (Hans) Im Thurn became a member of the government of Schaffhausen in 1563; he died in 1611.

Size: $9\frac{1}{2}$ *inches in diameter.*

Published in the *Pennsylvania Museum Bulletin*, February, 1924.

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

CHAPTER V

Flemish, German and Italian Glass and Glass of Unknown Origin

XVI–XVIII Centuries

GERMAN MASTER

57. Panel of a Donor Worshipping Christ, German, about 1550

'22-72-7

Christ crowned with thorns is seated on a block of stone, His hands bound and holding the reed. Before Him at a prie-dieu kneels the donor of the panel, probably a man of science.

The style of the glass-painting is that of about 1550. The scene is framed by an archway, with a coffered ceiling, supported by four Renaissance columns. The panel is painted in yellow monochrome with silver stain, shaded in brown enamel. The red border is of modern pot metal.

Size: $7\frac{1}{4}$ *inches by* $9\frac{1}{2}$ *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

GERMAN MASTER

58. Heraldic Panel, South German, about 1580

'82-1550

In a wreath of green laurel leaves with yellow and rose bands at the top, bottom and sides, is a shield:

> Gules, a demi-lion rampant argent, crowned or, langued of the field.

Size: 13 *by* $13\frac{3}{4}$ *inches.*

Bloomfield Moore Collection.

GERMAN MASTER

59. Domestic Panel, early XVI century

'23–23–79

Against a blue background is a pointed arch of narrow bands, yellow, blue, and white. In front of it, as if before a window, is a half-length figure of a woman. She wears German costume of the first quarter of the sixteenth century; her skirt and sleeve are ruby with white puffs at the elbow; her bodice is green and her shoulder-strap and headdress white; her features are outlined in black. Her left arm rests upon a square sun-dial which she holds upright with her right hand. Possibly the subject is an allegory of Time, or maybe a portrait of the donatrix of a sun-dial, or just a fanciful picture.

Size: 15¾ *by* 19¼ *inches.*

Charles F. Williams Collection, by gift and purchase.

GERMAN MASTER

60. Fragmentary Composition with a Head of Christ, late XVI century

'23–23–83

The background is composed of ruby fragments, evidently, by the folds painted on them, taken from a robe. Against this is a head of Christ in dull flesh tones with brown hair and yellow beard and nimbus. Below on a scroll are the letters I H S, and the artist's monogram M A or A M. Above is a fragmentary band decorated with a leaf scroll in brown and yellow.

Size: 8 *by* 15¾ *inches.*

Charles F. Williams Collection, by gift and purchase.

GERMAN MASTER

61. Heraldic Panel of the Cattle Merchants of Frankfort, 1619

'07–73

The panel represents a banquet scene. In a large hall, with four casement windows at the back, is a round table set for the feast and a merry company of thirteen men about it. Some are eating, some are talking, and others are drinking toasts. In the foreground on the left are three musicians, one with a bass viol, one with a mandolin, and one with a violin. All are dressed in yellow, white,

brown, and black, the color scheme of the whole scene. Above the feasting scene are two smaller ones done in the same colors. On the left are merchants bargaining for swine, on the right horses being driven to market. The banquet scene is framed by an archway of blue columns with red bases and capitals and a red and blue architrave; on either side the column is hidden by six shields, and at the bottom of the panel there is a larger shield, making thirteen in all. Doubtless these are the heraldic devices of the thirteen members of the worthy company at the feast. Starting from the upper left-hand corner they are:

1. Azure, a trade mark or, with a bull's head cabossed argent. Labeled above: Henrich Karcher v. Landow Fietreiber und Weinhandler. (Henry Karcher of Landow, cattle merchant and wine dealer.)

2. Gules, a ram sinister salient argent on a mount or, labeled: Hartman Ochram Metzger in Frankfurtt. (Hartman Ochram, butcher of Frankfort.)

3. Or, a Paschal lamb sinister passant argent, in chief a cleaver proper, labeled: Valentin Maryemer v. Franckfurtt bin ik genandt in Ungern und Pibenburg gar woll bekannt. (I am called Valentine Maryemer of Frankfort. Very well known in Hungary and Pibenburg.)

4. Azure, a Paschal lamb sinister passant argent, staff or, banner of the second and in chief a trademark of the last, labeled: Balthas v. Karben bin ick genandt in Ungern und Pibenburg woll bekandt. (I am called Balthasar von Karben, well known in Hungary and Pibenburg.)

5. Sable, the leg of an eagle couped feathered or, taloned argent, in chief an etoile of six points of the second. Crest: over a helmet mantled of the colors, two proboscides: first, sable, second, or; labeled: Johan Bunther unnd Worniss. (Johann Bunther and Worniss.)

6. Lacking.

In the upper right-hand corner:

7. Azure, a bull's head cabossed argent, horned or; in chief a trade mark of three

spear-heads in saltire and pale sable; labeled: Paulus Steuernagel von Landaw Fietreiber und Weinhandler. (Paul Steuernagel of Landaw, cattle merchant and wine dealer.)

8. Gules, a bull's head cabossed argent, horned or, in chief a trademark between three etoiles of six points all of the last; labeled: Peter Lindtheimer Metzger und Fiehandler in Franckfurt. (Peter Lindtheimer, butcher and cattle merchant of Frankfort.)

9. Lacking.

10. Lacking.

11. Azure, a bull's head cabossed argent, in chief a trademark of the same; labeled: Ernberger.

12. Gules, a bull's head cabossed argent, horned or, surmounted by a trademark and a cross of the second charged with a cleaver proper; labeled: Johann Gruner (?) Burgr und Metzger in Franckfurtt. (Johann Gruner, citizen and butcher of Frankfort.)

The larger shield below, possibly that of the donor or host, is blazoned:

Azure, a cleaver proper, in chief a hunting horn or, banded and roped argent.

It is labeled on a broad ribbon:

Fridteric Rulman (or Kulman) Metzger und Fiehandler aus Nüda in Henen. (Frederick Rulman, butcher and cattle merchant from Nüda in Henen.)

On either side of this shield on a cartouche is the date, Anno Domini 1619.

Size: 20½ *by* 25 *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

GERMAN MASTER

62. Panel of Adam and Eve, North German, about 1620

'82–1551

Adam, nude, in the Garden of Eden, is seated at the foot of a large tree holding a yellow apple in his right hand. Eve is plucking fruit from the tree with her right hand, and with her left is offering another apple to Adam.

Coiled in the branches of the tree is the Serpent painted blue. In the grass are melon vines and a cat and a turkey. In the background are blue and golden hills with two smaller nude figures, one representing Eve, and the Serpent coiled in a tree.

Size: $8\frac{7}{8}$ *by* $11\frac{1}{2}$ *inches.*

Bloomfield Moore Collection.

GERMAN MASTER

63. Panel composed of Fragments, XVII century

'22-72-10

Eleven fragments of old glass, mostly of the seventeenth century, have been leaded with strips of pale ruby between, making an arbitrary arrangement. The central piece is the only one intact. It is painted in brown monochrome and represents St. Elizabeth of Portugal or of Hungary. On either side are smaller fragments with goats in brown on green grass; in the right fragment part of the goatherd can be seen. The *genre* character of a few of the other pieces, such as the duck playing a violin, indicates that they possibly decorated the window of a Dutch or German house. The little landscape is German; the woman drinking from a glass with a child at her side is taken from a seventeenth century Dutch painting; in the lower fragment the boy, running away from a bull, is dressed in the style of about 1650.

Size: $16\frac{1}{4}$ *by* $17\frac{3}{8}$ *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

GERMAN SCHOOL, LOWER RHINE

64. Heraldic Panel of Gerhard Schwertmann, 1602

'22-72-9

The panel is composed of hexagonal pieces of clear glass and rectangular pieces of painted glass. In the upper half is a coat of arms:

> Argent, a pair of shears bendwise gules.

The mantling is elaborate, enclosing the shield with scroll work, palm branches, ribbons and fruit in various colors. The crest is a gold diadem.

Below is another coat of arms in grisaille:

> In base an arm issuing from clouds holding a sword sinister bendwise. Crest: over a helmet affrontée mantled, two wings.

Below on a cartouche is the inscription:

> Gerhard Swertman Fürstl. Mayst. Wachtmeister zu Pferde, 1692. (Gerhard Schwertmann sergeant in the Ducal Cavalry.)

At either side of the lower coat of arms are three angels with golden hair, dressed in various tones of yellow, orange, and red or purple, combined with white.

Owing to the fact that the angels are incomplete and that the painted glass is of a different kind and quality from the white pieces, and because the whole design is disorganized, it is apparent that the panel is a composition of unrelated fragments.

Size: 18½ *by* 35 *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

GERMAN MASTER

65. Panel of St. Luke, XVII century

'22 72–8

An oval medallion framed by bands of orange and yellow shows a Gothic interior, the study of a doctor. The style of the room with its beamed ceiling and vaulted alcove with a tracery window, is that of the fifteenth century. On a shelf are bottles and, hanging below them, a lantern and other objects, and on another shelf are books. The whole interior is in grisaille. At a table, writing in a book, is a scholar, in pale blue and yellow; he is holding a quill pen in his left hand, dipping it into an inkhorn at his side. His costume is that of about 1425, but probably the panel is not so old, for if it were the drawing would be more primitive.

The scholar is St. Luke, for his winged calf lies at his feet. St. Luke was the patron of physicians, chemists, and painters, and is often portrayed, as are the other evangelists and early church fathers, in a library or study absorbed in work. This panel recalls Dürer's famous "St. Jerome in his Study." Carpaccio, Botticelli, and many others painted similar scenes.

Size: 9 *by* 12½ *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

ITALIAN SCHOOL

66. Heraldic Panel, late XVI century

'07–19

Within a pale green wreath with four yellow rosettes and against a white background, is a fanciful shield, blazoned:

> Parti per fesse azure and gules, in chief a stag's head cabossed or, in base three eels hauriant argent.

In the spandrels and about the wreath are fragments of glass of the fifteenth and sixteenth centuries.

Size: 9½ *by* 10½ *inches.*

Dr. F. W. Lewis Collection, through Miss Mary Lewis.

ITALIAN SCHOOL

67. Panel Composed of Fragments, probably XVII century

'23–23–82

These fragments, leaded together without any attempt to make a complete design, were evidently part of a larger composition. They are all either painted in grisaille or silver stain. The principal pieces composed the head of a fanciful figure; the turban and the helmet suggest it was that of a Moorish king, yet the features are classical. Above on a cartouche is the inscription:

> Il capt.

Below, on another cartouche is what appears to be:

> Huilram (or Milcam, Milcar, or Milcior).

Size: 8 *by* 17¼ *inches.*

Charles F. Williams Collection, by gift and purchase.

ITALIAN MASTER

68. Fragment with a Cupid, XVII century

'22–72–4

A cupid is resting on scrollwork, with apples and apple-blossoms twining about him. In the upper right-hand corner is a lion's paw, indicating that this was once part

of a heraldic decoration. The lion's paw is yellow with blue claws, and all the rest is in sepia.

Size: $6\frac{1}{2}$ *by* $8\frac{1}{2}$ *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

NUREMBERG MASTER

69. Panel of the Portaleger Family, 1599

'09-76

A scene of Imperial Justice is framed by a large Renaissance archway. The columns rest on red bases with gold mouldings and golden medallions containing classic heads. The pillars are of white marble with golden mouldings and figures in niches; on the left is a female figure in deep amber drapery, representing Temperantia, pouring water from a bottle into a golden bowl. In the right niche is another in amber and blue drapery standing on a blue globe and holding a pair of scales; also wreathed with laurel, she represents Justitia. The capitals are green and springing from them is an arch of deep ruby with a keystone decoration of blue scrolls and a yellow lion's head.

In the spandrels are two other statuesque figures: on the left Fortitudo in blue and yellow with a lion at her side; the one on the right, in blue, is Sapientia.

Through the archway a portico is visible with another order of round columns on square bases supporting a rose entablature. The interior of the portico is all of white, and gold, and seems to rise above and behind the red archway, where it appears decorated with blue medallions containing classical portraits in relief. An open courtyard of florid architecture with the blue sky showing through arches and balustrades is seen beyond the portico.

The Emperor, or judge, in classic dress with blue buskins decorated with gold, a white and gold tunic and a blue cloak lined with green, stands on the left; on his head is a laurel wreath. By his side with one hand in his is a woman in yellow. Before them kneels a prisoner in red and orange, and behind him an advocate in a green robe with yellow sleeves and a long red mantle. He seems to be pleading, with his left hand outstretched and holding a blue bag in his right. Behind him is an old woman in blue. The soldiers in the background wear amber tunics and steel helmets. This scene is difficult to identify, but is perhaps taken from the "Gesta Romanorum."

Between the bases of the pillars is a blue tablet decorated with yellow, on which is blazoned a coat of arms:

> Parti per pale sable and argent, a lion rampant gules holding in his dexter paw an annulet of the last. Crest: over a helmet mantled argent and gules a lion rampant of the last.

The inscription is:

> Grafen Portalegre 1599.

At the base of the panel is a strip made up of unrelated fragments, not connected with the scene above. They are variously colored; but as none of them is complete, it is useless to attempt to explain them.

While the design of this panel is essentially weak, representing the decadent taste of the late German Renaissance with impossible architectural forms and a superabundance of ornament, the effect is extremely rich. The details, moreover, are worthy of attention: the drawing is forceful and the drapery elegant. The designer was evidently a trained draughtsman, perhaps from Nuremberg.

The Portalegers were Counts of Portuguese origin and the arms here displayed are correctly blazoned. The panel must have belonged to a member of this family who had settled in Germany.

Size: $19\frac{1}{2}$ *by* $24\frac{1}{2}$ *inches; the margin is* $\frac{3}{4}$ *of an inch wide.*

Bequest of Miss Mary Lewis.

WÜRTTEMBERG MASTER

70. Heraldic Medallion, XVI century

'09-70

Against a red background decorated with scrolls in black is a shield, blazoned:

> Vert, between two etoiles of eight points or, a naked arm embowed issuing from a cloud, the hand grasping a dagger argent.

The border is a circular band of slate blue with scrolls in black.

Size: $8\frac{3}{8}$ *inches in diameter.*

Bequest of Miss Mary Lewis.

WÜRTTEMBERG MASTER

71. Panel of the Marriage of Valentin Heinrich von Elerichshausen, 1587

'22–72–5

On the left is a gentleman dressed in black and white with a gold chain; on the right is his wife in yellow, black, and white. She holds her gloves in one hand, and in the other a little golden wreath, the bridal wreath which she has taken off after the wedding. Overhead in black on a white cartouche, decorated with yellow and white strapwork, is the inscription:

> Valantin Heinrich von Elerichshausẽ Amptman [bailiff] zu Lobẽhausen. G. V. W. I. E. S. [initials of an unknown master] 15 D 87.

Lobenhausen is a hamlet in Württemberg, county of Gerabronn. Elerichshausen is the name of a noble family of Württemberg.

The border of the panel does not belong to it.

Size: $8\frac{7}{8}$ *by* $13\frac{3}{4}$ *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

WÜRTTEMBERG MASTER

72. Heraldic Panel of George von Neuhausen, 1633

'22–72–6

The archway is built of fanciful yellow and white pillars, decorated with blue winged cherubim. The bases are mottled blue and purple with yellow bosses of fantastic heads, the bow of the arch is double; the lower volutes are blue with a yellow and white moulding resting on blue corbels, the upper lavender with a crowning motive of yellow volutes enclosing a sphinx-like head of modern workmanship.

Over the pillars are varicolored arabesques with birds and vases of flowers and over the arch is a modern cartouche of lavender and pale brown, with a modern inscription in black letters on clear glass:

> An Gottes Segen
> Ist alles gelegen.
> (Everything rests on God's Blessing.)

In front of the left pillar is a crowned female figure in blue, white, and purple, standing on the top of a sphere. She holds a book and an anchor and is labeled: *Spes* [Hope], and similarly, on the other side is a second figure holding a cross and a cup, labeled: *Fides* [Faith].

Within the archway, against a golden background is the heraldic emblazonment:

> Argent, a lion rampant gules, holding a tree-trunk or. Crest: over a helmet mantled of the colors, a demi-lion rampant of the shield.

The colors are poor, the red being, in fact, a sort of brown-pink instead of gules. Below the escutcheon is the inscription:

> Junckher. Georg. von und suo Neÿhaussen Anno Domini 1633. (Baron George of and at Neuhausen, 1633.)

Junkherr is a title of lesser nobility. The von Neuhausen family was a wealthy and noble one seated at Neuhausen in the upper Jurisdiction of Esslingen in Württemberg. The birth of a Karl George in 1605 is recorded in the pedigree of the family; doubtless this was the man whose name and shield appear on the panel.

See Kindler von Knoblach *Oberbadisches Geschlechter Buch*, Vol. III, p. 225.

Size: 8¼ *by* 13 *inches.*

Given by Mrs. Frank T. Patterson in memory of Mrs. John Harrison.

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